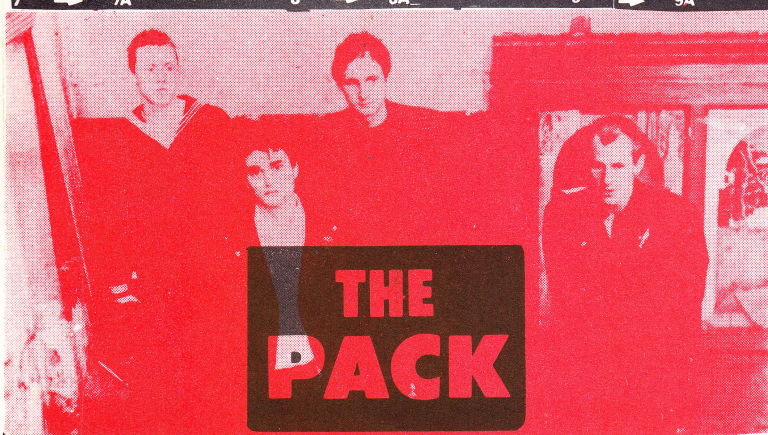
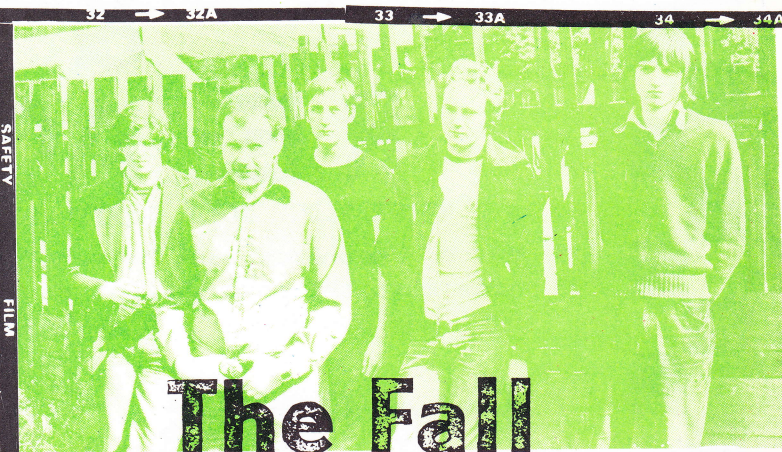
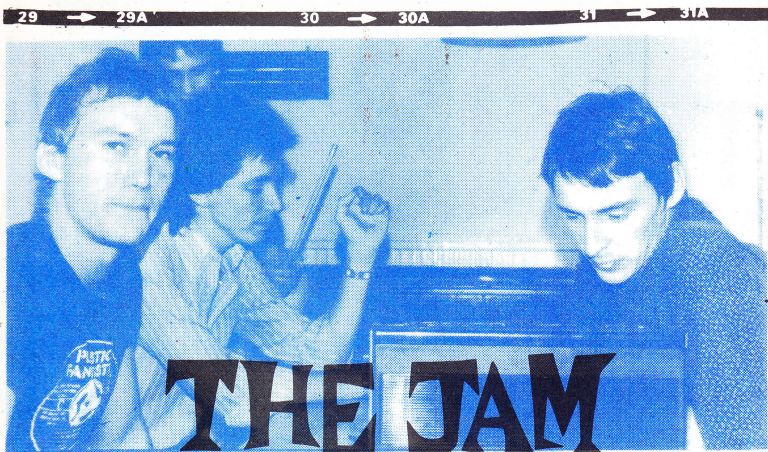


# 25p I A M I M I M O no.9

BACK TO OUR OLD SELL-OUT WAYS WITH 40 PAGES OF.....



## & ACK~ACK

Plus Stuff On **The Radio** **Tribalism** **Poems**  
Reviews of **Speedball** **Essential Logic** **Clash**  
**PIL** **Cabaret Voltaire** **SLF**  
Local Scenes. **Sheffield** **New Jersey**



# THE ACTION

53 KEW ROAD, RICHMOND, SURREY

948 4505

Come out of Richmond Station, turn right, and it's 200 yards down the road

# & RE-ACTION

95 UXBRIDGE ROAD, SHEPHERDS BUSH, LONDON W12 743 9842

Come out of Shepherds Bush Metropolitan Line, turn right, and it's about 600 yards down the road (1000 from Central Line).

Fred Perry's

Tonic Suits

Fishtail Parkas

"Mod Macs"

T-shirts

Shirts

Red & White towelling socks, Also  
lots of others,

Gangster hats & Blue-beat hats

Lots of mod jewelry

Union Jack Jackets, Patches

Stillettos usually in stock,

Badges

Posters

Ties

Crombies

Ben Shermans

Op-Art Jumpers

Ring nos for info.

Both shops open Monday-Saturday 10-6



# Making money from waste

# JAMMING

Back again, and it wasn't too long, was it? No. 8 was a resounding success; we virtually sold out of them, and it got a hell of a lot of press. Everything's going great, and our financial problems are solved - how long can it all last???

5 LITTLE BORNES  
ALLEYN PARK

LONDON SE21 8SD

This issue we think is better than any previous ones - it's got more pages, and better written and layed-out articles at least. If some of you are a bit disappointed about the lack of new groups in this issue, we agree it's a bit unfortunate, but we just wanted to write about the groups in here, it's as simple as that. Anyway, no. 9's mainly based around 2 groups - THE JAM & THE FALL. After doing both interviews we realised how they were total contradictions of each other - like the opposites of rock'n'roll. And looking at them like that is very interesting reading - at one point I even considered setting them out in 2 columns to demonstrate the point. Each group also has an LP review, and The Fall get a live review as well. The funny thing is, a lot of you (& me) voted for both groups in your charts. Can anyone explain it?

Also in this issue is pieces/interviews on THE SELECTED, SHRINK, THE PACK, RUDI, and ACK-ACK. Then to try and balance it out, there's pieces on the radio, tribalism, some poems, and we were also hoping for a thing on record pressing (as that seemed the one bit missed out of last time's DIY feature), but we couldn't get it done in time. Therefore, that'll be in no. 10. There's also not so much mod as last time, but we want to keep a better balance than last time.

Another interesting point in this issue is the groups' views on RAR. We asked 4 of them, and their replies weren't encouraging for RAR. Conclusion - RAR needs complete rethinking...

The only other thing I want to say about this issue is that there aren't as many ads as you think - we've got money for 5 pages out of 40, which has gone a long way to helping us with the other 35. And that's just about right - no complaints, unless you want 24 pages, no ads.

## IMPRESSING THE PRESS.....

Jamming 8 couldn't have made it without the press it got, but strangely enough, almost everything printed was wrong. The NME calls us a mod fanzine, then Sounds praised us for our Nips interview, before the NME said that Phoenix did all Jamming's distribution.. So when they phoned me up - great, a chance to put things straight. And what happens? Mark Ellen leaves out the relevant info, and puts the headline 'Fanzines In Peril.' So, as so many have asked me, Phoenix's closure does not mean the end of Jamming - they only took 100 copies, and although they got us sold round the UK, they got enough money for it anyway. 95% of fanzines have never used Phoenix anyway. The biggest fanzine distributors at the mo' are Rough Trade. But in the meantime, it's us personally who send the copies off, go to shops, and flog them at gigs. OK?

## CREDITS

This issue was put together by:- (ANTHONY) FLETCHER (with a name crisis) who did practically everything, but enjoys the ego trip & Jeff Cassean for some writing, photos, and layout; and Dave Jennings, Tony Perrin, Steve Peer & Dave Waller, for writing stuff. Then thanks to Joly at Bette Badges for printing, Alex for doing the photos, Rough Trade for help, record companies who send us stuff, and anyone who helps sell Jamming.

That goes for all fanzines.

We seriously don't know when the next issue will be, but in the meantime, keep all the mail coming. And hope to meet again sometime.....

A quick mention to Sarkazm - Hounslow Punks who can't get gigs. If you can help, phone Jim on Egham 2364.

On the subject of gigs, we're going to try and get some going through Jamming, hopefully in South London. Main problem, venue. Anyway, that'll happen when it can. We're not going to be any more of a flash sheet than we are. We're not going to be any more of a flash sheet than we are. We're not going to be any more of a flash sheet than we are.



# JAMMING CHARTS

Since increasing the number of votes per person just after no. 8, the chart is already a lot more representative. Therefore, in future, can all votes be of your Top 10 current singles and LP's. It's one of your few chances to vote for your top fave records, so let's see more votes. If you're going to write to us, it doesn't take much to drop your chart at the same time....

## Singles

- 1 ROWCHE RUMBLE
- 2 Gangsters
- 3 When You're Young
- 4 Eton Rifles
- 5 Madness/The Prince
- 6 Now It's Gone
- 7 Time For Action
- 8= Millions Like Us
- = Fairytale In A Supermarket
- 10 Feeding Of The 5,000 EP
- 11 Touch
- 12 On My Radio
- 13= Violence Grows
- = Real Shocks
- 15 Mittageisen/Love In A Void
- 16 Playground Twist
- 17 Nothing Special
- 18 Teenage Warning
- 19 Hersham Boys
- 20 Straw Dogs
- 21 Something That I Said
- 22= Reality Asylum/Shaved Women
- = Boys Don't Cry
- 24 Message In A Bottle
- 25= Typical Girls
- = You've Got My Number (Why Don't You Use It?)
- 27 Expert
- 28 A Message To You Rudy
- 29 Can't Stand Losing You
- 30 Holocaust EP

- FALL
- Specials
- Jam
- Jam
- Madness
- Chords
- Secret Affair
- Purple Hearts
- Raincoats
- Crass
- Lori & The Chameleons
- Selecter
- Fatal Microbes
- Swell Maps
- Siouxsie & The Banshees
- Siouxsie & The Banshees
- Big In Japan
- Angelic Upstarts
- Sham 69
- Stiff Little Fingers
- Ruts
- Crass
- Cure
- Police
- Slits
- Undertones
- pragVEC
- Specials
- Police
- Crisis

## Albums

- 1 (18) A TRIP TO MARINEVILLE
- 2 (4) Inflammable Material
- 3 (2) All Mod Cons
- 4 (3) Live At The Witch Trials
- 5 (12) Clash
- 6 (24) Never Mind The Bollocks, Here's The...
- 7 (-) Another Kind Of Blues
- 8 (25) Unknown Pleasures
- 9 (-) Cut
- 10 (-) Join Hands
- 11 (23) Outlandos D'Amour
- 12 (10) Quadrophenia (original)
- 13 (-) Scream
- 14 (1) The Kids Are Alright
- 15= (5) Undertones
- = (-) Setting Sons
- = (16) This Is The Modern World
- 18 (-) Mods Mayday '79
- 19 (-) Crack
- 20= (-) Some Product
- = (-) Drums & Wires
- 22 (20) Replicas
- 23 (-) Intensified
- 24 (-) Regatta De Blanc
- 25 (17) Three Imaginary Boys
- 26 (-) Product Perfect
- 27 (-) In The City
- 28= (-) White Light, White Heat
- = (-) Live At Max's
- 30 (-) Quadrophenia (soundtrack)

- SWELL MAPS
- Stiff Little Fingers
- Jam
- Fall
- Clash
- Sex Pistols
- UK Subs
- Joy Division
- Slits
- Siouxsie & The Banshees
- Police
- Who
- Siouxsie & The Banshees
- Who
- Undertones
- Jam
- Jam
- Various Artists
- Ruts
- Sex Pistols
- XTC
- Tubeway Army
- Various Artists
- Police
- Cure
- Fashion
- Jam
- Velvet Underground
- Heartbreakers
- Who & Various Artists

Extremely close in the singles, among the top 3 at least, while everything comes in packs - mod, 'wierder', heavy punk etc. In the albums, Rough Trade leave the pack behind, after which it's nostalgia city all the way - only 4 new entries in the Top 15, with 1 of those a re-entry. So, why not vote? (And vote for anything - books, sweets, films, etc Have e gone mad? Yes)



# ACK-ACK

O.K. presenting this month's unknowns, ladies and gents please give a warm welcome to....Ack-Ack.

The group are based in various areas that surround Kingston, the hearty London suburb that spawned both Sham & The members, and the line-up is:-

Mark Williams:- Vocals  
Luke Comber - Head Guitar  
Mick Foley:- Rhythm Guitar  
Steve Jaymes:- Bass  
Stuart Russell - Drums

Mark and Mick have been playing around in groups for over two years, but the group has only really come together since February. The group recently had another setback when lead guitarist John Fuller left and went to America ( the right place for his HM solos!), but with new guitarist Luke they hope to get going now.....

The name Ack-Ack has a sort of Ska edge to it (to me), but the actual sound is a great mixture of punk and reggae. As yet, they don't actually mix the 2 elements often enough (i.e. a punk song, then a reggae song), but certainly it does add a great feel to it. The best number is undoubtedly Public Concern, an infectious reggae piece with a chanting chorus and a great dance-beat. The reggae feel also comes over strongly on, wait for it, Shakin All over, a version very different to the original. Other numbers include more mainstream stuff like Winning Hearts, 5/4 On. and Love Strikes Again. Another song is their punky-funky (a term I despise) James Brown, which as the more intelligent among you may have guessed, is about James Brown.

The songs are mostly written by Stuart and Mark adds a fair bit to the songs as well. The sound is one that sends crowds at the Kingston 'Grove' totally wild, switching from punk to reggae in an unclumsy manner, professional and good. Perhaps the

description sounds familiar. It certainly does to me. Yes, their sound of the suburbs rather resembles The Members (though I'm not sure if they'd like that). That doesn't mean they're a copy, rip-off or even their friends, but if you've heard The Members LP, then that's as near as you can get to comparing the way they use punk and reggae to their own ends, in a more serious note however.

Although I haven't seen the group since they changed guitarists, it seems they will be better off without the sort of solos John provided. That's not an insult to John - he's a most amicable old chap. The only fault that lies in their way now before they can get properly going is the fact that they love their Kingston crowd so much, they never seem to play anywhere else. However, I have been informed that they're in the middle of turning professional, signing a management deal and getting an agency. There's also talk of a single in the New Year, so hopefully they may (just may) come your way soon.

Ack-Ack are quite willing to take things slowly and let themselves get tighter and tighter, but at least they've got the music to back it up with, and in Public Concern have the sound of a hit single. See them.

AC

What do you mean it's a terrible picture?





A pretty good reception this time. Remember, your views mean a lot to us, and how we run the mag, so the more letters the better. Address at the front of the mag.

# LETTERS

I am writing to congratulate you on an interesting and generally excellent fanzine. I bought the last issue (7) and wasn't particularly impressed - just a normal run-of-the-mill effort - no originality etc. But this issue is good... I don't really see why The Kids Are Alright is in the chart; the ultimate rip-off, which proves to the record companies that the kids must be alright if they can give away £8.90 (preaching again!)

The interviews with the small bands were a great idea; they are all great interviews, but people often prefer to read about bands that they know, which is a pity.

The mods article was a good idea. I agree with most of it. Some of the music is really good, so is the atmosphere. I went to see Secret Affair in March at the Bridge House, before they became fashionable. There were a few mods there and it was really good. Then all this press coverage and punks becoming mods turn it all into a joke. I'm against fashions and trends and being labelled a punk in a pathetic little multitude; it's the music that matters. Quadrophonia is a superb film - it makes me wish I lived there, but you can't recreate that era and shouldn't want to - just be content with the music that was made. All Mod Cons is one of the best albums of '78 (to me it's the best) and The Jam are a great band - but Paul Weller is partly responsible for the trend. The best gig of last year was their one at the Music Machine - magic.

... highlight of the fanzine was the DIY Records/Gigs article. The sort of news young, potentially great bands need. It makes a pleasant change to interviews/reviews etc.... The sell-out page illustrated that you probably ran out of ideas - I hope this isn't so. And don't be scared to mention bands that sell out as though they'd committed a sin; record companies and promoters are often to blame; and remember one day The Homosexuals and Speedball might be on that page....

Mick, Allied Propaganda fanzine,  
Northolt, Middlesex

Consumer viewpoint - Jamming gets better with every issue. No. 8 is the best yet - pretty colours (the psychedelic fanzine!) and with 36 fulfilled pages must be the best fanzine around in terms of value for pennies. Read with great interest the DIY stuff - why not do a similar feature on doing a fanzine? Good to see 'young' bands getting pride of place in the 'zine'. Nice to see a fraud-free level-headed review of the Swell Maps LP.

Mark Sibbly, Cheadle, Cheshire.

The 2 articles on 'DIY Records' and 'Getting Gigs' were very handy as I am planning to start my own group soon. Also it's a good idea to mention other fanzines and their addresses, although the way in which you do is very overbearing, and the impression you are giving is that you are the Big Daddy of them all. Therefore, I'm not going to send you a copy of my fanzine 'aftermath' because you load of wankers will only slag it off. Keep up the good work lads. Cheers.

Tony Medlycott, 15 George Gillet Court,  
Banner Street, London ECL, Y8QH.

Well - what are you waiting for? (if you decide not to wait, don't send him more than 10p, 'cos he does it ALL for nothing).

Just received no. 8. First impression was quantity of pages - well worth the price and the new presentation, but don't get carried away, it's the quality of the contents that count. Agree about The Moonlight - would a petition help or is it too late? Maybe just encouragement for Ted's proposed new club would be best. Can't praise you enough for the 'Getting Gigs' and 'DIY Records' features - exactly what's needed. One warning though - not too much on mod; the nationals are falling over themselves covering it already. Good Spizz feature but could have done with more of it. Look forward to no. 9 - keep up the good work.

Stuart Mackie, Northolt, Middlesex.

A 'Guest' Spot. Swell Maps answer their critics (ha-ha):-

I think you aren't really reviewing the LP ('A Trip To Marineville') properly. Lots of it is open to misinterpretation (as seen in the reviews and letters we receive). Gunboats has been said to be T. Rex influenced (?) - I am not familiar with enough Pink Floyd material to comment on the track. An obvious parallel would be of 'Spitfire Parade' with Johnny Thunders. Blam and H.S. Art bear no relation to Dresden Style whatsoever - oh who cares... it doesn't matter to me what other people want to read into it - I like it so that's okay. Just.

Nikki Map, Swell Maps.

Our (my) comments -

- 1/ At least you wrote to comment
- 2/ It seemed pretty obvious that I said I liked at least  $\frac{1}{2}$  the LP a lot.
- 3/ Maybe the review wasn't too serious, but if there's one group to write a 'stupid review of, it must be Swell Maps.
- 4/ That's it.

Thanks for issue no. 8. It was interesting and pleasingly varied. Good stuff on single production, Swell Maps, Spizz Energi etc. Concerning music, I am open to all kinds regardless of FASHION (horrible word that).

Points - issue no. 8 should have been the rule and not the exception, in reference to it having no major artists within. As I see it, the role of a fanzine (if there is such a thing) is to give coverage to local bands, and interesting bands the writer likes. It would be narrow-minded to rule out all major artists though.

The small label area is where fanzines can operate most effectively as a powerful alternative to the fashion-conscious music weeklies.

The sell-out page was a waste - The Who are a band firmly rooted in the past (ie '60's-'70's rock music), and despite the fact they are one of the more honest 'rock bands' they have no real relevance to what goes on now. Next time, sell your Polydor LP's without reviewing them.

Also, you mention that everyone thinks that Swell Maps are a latter-day electric Marx Brothers. This is very true. Why don't you do a feature on them, concentrating on other aspects (you only have to look at the lyrics to see that they are not just a bunch of maddies). Good luck with no. 9.

John McCready, Northwood, Kirkby

In similar vein to your 'Re-open The Moonlight Club' campaign, I must say 'Re-open the Castle, Tooting', because it has been turned into a disco!! Before, bands like the UK Subs, Security Risk and the VIP's used to play there, but now it's a poxy disco. Also, 'Reopen the Wellington, Waterloo.' No need to tell you how great it is. But now, due to a change of management, it's going to be changed into a jazz club. Something should be done.

Steve Emmet, Wimbledon, London.

Apart from the fact that the Castle and Wellington have made the decision themselves, when it was out of the hands of the Moonlight Club management, the Wellington has turned into a British Movement, mostly skinhead club, and I therefore have no wish to see it stay open as such.

Having read Jamming for the first time I must say what a great fanzine it is. At last someone accepts the mod renewal for what it is - a progression, not just a backward step, or resurrecting the past. Your articles (ie Chords, Speedball, Teenbeats) were the first interviews I've seen with rock bands who happen to play mod music rather than mod bands. Mind you, your article on mods left something to be desired. Firstly, it's obvious why we've deserted punk - the bands have either sold out or are going nowhere. The Sex Pistols should have packed it in ages ago. The Clash brought out that pathetic Cost of Living EP (Extremely Pathetic?) and as for Sham's farewell gigs, and more farewell riots! Only SIF and Siouxsie made it worth it. As for all these new punks, where were they in '77? Yes, '77, not '76 because despite what you read, punk only caught on with the working-class kids in '77. (The Roky a working-class club, what a joke!)

However, back to mods. Your article criticises the new mods for wearing Who badges and then criticises them for wearing parkas to concerts, because mods in the '60's didn't do that. So what! It's a renewal not a revival, but we're only taking the sections we want (us, not the papers or record companies or fashion designers). I don't personally wear a parka because I think they look daft.

Then you have that irrelevant quote from Paul Weller. Well mate, if you ain't mods, why do you wear mod clothes, play mod music, have mod fans (who supported you through thick and thin) and have the word 'mod' in both (?) your album titles?

Then the article was the cheek to criticise Maximum Speed and Secret Affair. However, Purple Hearts are punkish, mind you they deny playing London's Burning 8 times, and since when did mods pogo? Why shouldn't the new mod-bands play the great songs? OK, so other songs may be good, but are they great? As I said, we take what we want. Mind you, thank God you've sussed out Squire-the biggest twats south of Old Trafford.

And a final word to any prospective mods. It won't die in 6 months. At least not if you don't want it to. Remember the mods will decide when it dies. Just remember punk was gonna die by Christmas '77. Oh yeah!

Ferenc Morath, Camberwell, London.



This issue's attempts at trying to help small bands lies in coverage of 2 local scenes. First of these...

# The NEW JERSEY scene

Thirty-five miles west of New York City lies an industrial wasteland decorated by shopping malls and a pleasure seeking populus. Out of this come some of the most adventurous and hard-working bands in America. The place is New Jersey and the bands include The Royals, Paper Men, Some Guise, WKGB, The Feelies, TV Toy, Blackfoot and many more who get discouraged before they even get a chance to perform live.

New Jersey has been overshadowed by the ever changing scene in New York City. Because of this, Jersey artists have not only had to over-come the resistance to change at 'home', but also had to contend with an attitude often present in the 'Big Apple'.

The Feelies hail from Haldon, N.J., but over the past 4 years have firmly planted themselves into the NY underground. Riding the coat tails of Television, The Feelies have been on the rise for 4 years through difficult personal changes and continual improvement. They now have a single out in the UK, on Rough Trade (Fa Ce La), and have since been signed to Stiff.

Avoiding the primitive pop of The Feelies, is Blackfoot. Originally from Florida, Blackfoot struck it big in the N.J. dance club circuit. Based in a traditional American rock boogie style, Blackfoot have established the largest N.J. following of any band except for maybe Bruce Springsteen. Blackfoot cannot be voted 'the most modern band', but to them and their throngs of fans (they slay every time) they couldn't care less. The spirit, soul, drive, energy and determination to rock'n'roll this planet of ours, makes them one of the strongest acts going. This statement is becoming more true each week as their third album climbs the American charts...with a 'bullet'.

Most Jersey bands can't help but to be influenced in some degree by Blackfoot and perhaps the most influenced of all are The Royals. Fronted by lead guitarist Bob Solberg this band is a perfect blend of metal and melody. Working a limited number of Jersey clubs The Royals have often supported The Ramones, Robert Gordon, and several other 3rd generation acts that have performed in the suburban scrawl of NJ. They have also done a soundtrack for a pornographic film by independant film-

maker Joe Burridge. The film and it's score won several awards at the San Francisco and Arizona film Festivals.

An off-shoot of the Royals are Some Guise, the 'wall of sound'. "American bass and drums with raw guitar" is the simple description given by leader Neil Kessler. Progressive r'n'b with a metal presence... more American than The Ramones. Their lyrics are often cynical but the humour comes through as they describe the race for gradification and each person being their own island...(the N.J. way of life).

Powering the units into the '80's are WKGB, TVToy and Paper Men. Perhaps the most experimental out of all Jersey bands, these bands inhabit and pioneer the same zones as Kraftwerk, Bowie, Eno, Costello, Thin Lizzy and Phillip Glass. Confusing?

WKGB are a guitar/synthesizer duo whose music you may have heard as the Devo interlude music during their tours. Electric plastic textures that never lose contact with basic rock'n'roll.

Paper Men are accesible new wave and have a knack for 'hooks'. Their pleasant sounding facade is often shaded with a menacing layer of sounds.

TVToy, the men of menace, have been in tune with change of music and NJ since 1976. They have most of the needed changes in ausience attitudes, club policies and musician spirit at 'home'. Defying easy description TVToy have been labelled punk, new wave (yawn)... industrial pop, urban renewal rock, when simply it's jsut the next logical step. To combat lack of large fan support, in 1977 T V Toy organized 'Suburban Rock Festivals'. After a series of three successful festivals in large warehouses each band moved in their won pattern with confidence.

Today the New Jersey music industry is realizing the talent that has been on the rise. The bands are playing and working with fire and passion - it is truly a pocket of America producing new music, enthusiastically and sincerely.

Current NJ Discography:-

FAST CAR(currently Paper Men) - Spy/Art

Official (Vacation Records)

THE TOURISTS (currently The Royals) - I Need My Music/Let The Bombs Fly (Vacation Rcrds)

TV TOY - Instant This, Instant That/For What It's Worth (permanent Records)

WKGB - Nonstop/Ultra Marine (WKGB Records)

THE FEELIES - Fa'Ce La/ Raised Eyebrows (Rough Trade)

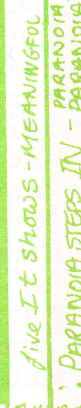
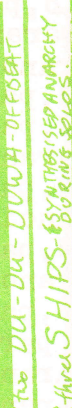
Steve Peer



Q: What are you going to do onstage then?  
A: "Anything that comes along. I normally walk about different. Like I could go home now and put on a white dress, just go out in that. It's fun, you know, going out in a shirt with something written on it, or with a bit of make-up on. It's fun."



## EVERY FAST NOISES



e

~~SHRINK - Valid~~

*SHRINK SHRINK SHRINK SHRINK SHRINK SHRINK SHRINK SHRINK SH SH SH SH S- S-*

"When I was a kid, I was lying in my

SHROVE AT THE NASHVILLE

Are you valid or void - caught in a vacuum it's called Paranoid - Are you

ALL PHOTOS BY ANDRA NELKI: I WAS ONCE GROOMED BY THESE SKIN HEAD PEOPLE. NEXT DAY, TO GIVE MYSELF CONFIDENCE I REALLY WENT MAD WITH THE CLOTHES

## THEORIES OF LIFE-STRIVE - POET LAURIC.



Are you valid or void caught in a vacuum it's called paranoid,paranoid,paranoid



A lot of Shrink's messages come over in his lyrics. All his visions etc are conveyed in his songs. I suppose if you listen to the EP's lyrics you could compare them to this article. 'It Shows' is very much connected with Shrink himself...  
 'You have the first laugh  
 I'll paint my face with gold...  
 You have the second laugh...  
 You have the third laugh...'etc  
 Shrink: "And just when they're expecting me to have the last laugh, they have it...  
 They can have all the laughs - it's really alright. But it's sad that they won't accept a person with blue hair and instead you'll get a fist in your face."  
 ...this isn't it? ... going to school

you'll get a first  
It's true isn't it?  
"I remember years ago, going to school  
discos, and creeping down the stairs, try-  
ing to get out of the house, caked in make-  
up and bondage gear, while my mum and dad  
were watching telly. Long hair tied round  
my waist and black lips - people were ash-  
amed of me."

Among his pastimes is prospecting - going gold digging in Wales. Gold was found there and I'm just going to go and pan (Non-stop laughter). If I come back rich you'll be I can tell you." (Even more laughter).

"I remember once my mum said to me "You fucking bastard", which I thought was pretty incredible. How many mothers call you that?"

One of Shrinks best answers was on anarchy- "Where's the sense in saying 'No rules in the UK' and not giving an alternative? That's like a big mistake to direct kids - they go for it, just for the image. They see someone with blue hair and say 'Great' but then they go off and write 'No rules OK.' They don't give an alternative."

"I want to get into a real relationship with someone."

But can't you get that with animals?

"Well I've got this dog now and it runs to me. And I think what's it running for - it's for food. But human beings are like that as well."

Apart from Morecombe (birthplace) & London, Shrink has also been to Holland.

"For ATV in Holland they wanted me to mime to my record - it was only in a small space. But the neck of my guitar was broke in half so I held my guitar, strings everywhere, over my shoulder, and started playing it. It was a family show, with the Danish Royal Family watching, and I had to sing over a backing track, but I ended up hissing and screaming." Shrink's chances of success in Europe have now decreased.

That's the Gospel according to Shrink. I don't know if you were confused or what. If you didn't understand it you wouldn't have liked it. But I feel sure I have written an article that has original information, views and visions that you haven't heard before. I'm not going to end with lyrics from a song nor a catchy quote. But only a vision which sticks in my mind, of Shrink tearing at his guitar, doubling over, screaming, crying, snarling and creating live musical anarchy. Does he come from heaven or hell? Just see Shrink live and find out for yourself.

The beginning.

Jeff Carrigan

# THINK SHRINK

JC and AF and Paul Hoggrove were at the interview.

oid, paranoid? PARANOID...  
12 - ARE YOU ?

- ARE YOU ?



'A' SERIES / 30p

A03 MISERY (PISTOLS)  
A05 BLONDI ORIGINAL  
A17 BLASSIE DRUMMER  
A35 CANNABIS INDICA  
A57 MOVE UP TROTSKY  
A62 GONG PLOTTING ANARCHY  
A80 DRUNK PUNK  
A81 DRUG USERS AGAINST NAZIS  
A82 PPTU NORMALLI  
A83 BBKA GROW

'B' SERIES / 25p

B001 LEGALISE CANNABIS  
B002 GONG  
B003 ANARCHY (PISTOLS)  
B004 G.S.T.Q. (PISTOLS)  
B006 COMPLETE CONTROL  
B010 PATTI ETHIOPIA  
B011 PATTI BLAS  
B013 LOU REED  
B016 DORIS TEENAGER  
B023 MOTORHEAD ENGLAND  
B024 MOTORHEAD BORN TO LOSE  
B030 L.A.M.F.  
B031 KEEP ME REGRETTE RIEN  
B036 WHO MAX RAB  
B037 PLAMIN GROOVIES  
B050 DRAGSM ADDICT (BUZZCOCKS)  
B055 ... F.U.C.K OFF (MAYHE C.)  
B055 IF IT AIN'T STIFF...  
B059 DEVO SATISFACTION  
B076 WEYES MIND THE BELLOCKS...  
B099 THE RESIDENTS  
B115 FREE DR BOTT (ACID QUEEN)  
B116 MARCH OUT FERRAS A JULIE ABOUT  
B129 GOSH THE BRITTES (PISTOLS)  
B145 THE DOGS (FRANCE)  
B146 PRETTY  
B147 FACANT  
B148 NO-ONE IS INNOCENT (S-N)  
B154 WHAT YOU SEE IS WHAT YOU ARE  
B157 DEPIANT EX-HIPPIS  
B158 ANTS NO. 6  
B162 KEEP FAG  
B163 THE PIRANHAS NO.1  
B164 PAUL BOULE  
B165 MARCUS GARVEY  
B166 BLASSIE CORONATION  
B167 NINA HAGEN  
B168 BURNING SOUNDS  
B169 DESTROY ALL MONSTERS  
B170 STIA MARK  
B171 CIMARRONS  
B172 ROCK AGAINST  
B173 D.O.A.  
B175 T.V. PERSONALITIES  
B176 COUNTERDANCE  
B177 THE DODGERS  
B178 BETTE BRIGHT  
B179 THE FALL  
B180 LOCH NISS MONSTER (I BELIEVE)  
B181 SUICIDE ROMBOS (FRANCE)  
B182 ROCKIN' RIBBIS (FRANCE)  
B184 MOTORHEAD W.L.P.  
B186 KING SOUNDS  
B187 ROCK AGAINST THATCHER  
B188 SHUTDOWN OR MELTDOWN  
B190 THINK ELECTRIC CHAIRS  
B191 SMOKING MY CARIA  
B192 UK SKANKING  
B193 BOIS AGAINST SKISM  
B194 GIRLS ARE POWERFUL  
B195 FREE THE STUDIO 54  
B196 NOSFERATCHER  
B197 WHO KILLED LIDDLE  
B198 FISH TURNED HUMAN  
B200 BRINCS BUSTER  
B201 GRAYATS  
B202 THE NIPS  
B203 SEX BEATLES

'C' SERIES / 20p

C001 CLASH POLICE  
C002 RAMONES RABIE  
C004 BLUE OYSTER CULT  
C005 MC5  
C006 NO HEROS  
C007 ACID PUNK  
C008 THE BOYS  
C010 I DON'T CARE  
C011 KEE  
C017 999  
C019 ANTS NO.1  
C021 JIM MORRISON  
C024 BUZZCOCKS YELLOW/BLUE  
C025 ANTS NO.2  
C026 BACK BY PUBLIC DEMAND  
C027 ART IN REVOLUTION  
C029 DEVO QUOTE  
C032 TILLOU COSTELLO  
C037 THE LOUS  
C039 FIRST SQUIRT  
C041 R.A.F.  
C042 A.T.V.  
C043 ANTS NO.3  
C050 ZAPPA  
C052 SHAM ARMY  
C053 CONEY ISLAND BOY  
C066 SPHINK TWINKLE  
C067 I'M A LAZY SOD  
C071 LOVE TO BOOGIE  
C073 ITC B/W  
C075 SONIC'S REMEDIOUS BAND  
C077 ROCK ACTION  
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C091 PSYCHOKILLER  
C092 MAGAZINE  
C093 NINE NINE NINE  
C094 ACTION TIME VISION  
C097 PERSEKRATION  
C098 WARREN PAKI  
C099 THE VIPS  
C100 STRICTLY PRE  
C101 ALTERNATIVE OISTER  
C104 MY WAY  
C106 ANTS PHY-SI-CAL  
C107 ANTS VALISE  
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C111 LOVE  
C112 RITES  
C113 MKKS ARMY  
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C118 GANG OF FOUR  
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C124 ANIMAL LIB (SEAD)  
C125 SIDS  
C127 ASWAD  
C128 HOMEGROWN  
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C142 GROMCH  
C143 RAHM RECORDS  
C145 BUZZCOCKS BLUE/RED  
C147 KRAFTWERK  
C148 SPITZ CIL  
C149 SPITZ DEVO  
C151 SHAM 69  
C152 CABARET VOLTAIRE  
C153 THE MEMBERS

'D' SERIES / 20p

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D002 RAMONES RABIE  
D004 BLUE OYSTER CULT  
D005 MC5  
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D007 ACID PUNK  
D008 THE BOYS  
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D017 999  
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D021 JIM MORRISON  
D024 BUZZCOCKS YELLOW/BLUE  
D025 ANTS NO.2  
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D027 ART IN REVOLUTION  
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E149 SPITZ DEVO  
E151 SHAM 69  
E152 CABARET VOLTAIRE  
E153 THE MEMBERS

# DATE CRAZY DRAMA



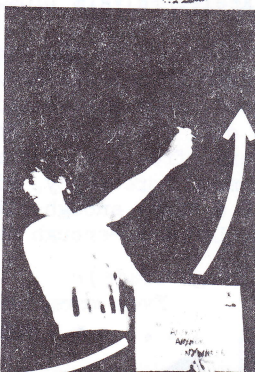
Beach Girl and the Winner.



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C165 THE JAM TUBE STATION  
C166 ALL MOD CONS  
C167 IAN DURY (STICKS)  
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C171 DEVO SALUTE  
C172 END BAN THE BOMB  
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C174 BUZZCOCKS ENTERTAINED  
C175 BUZZCOCKS LISTENER  
C176 BE STIFF  
C177 LEAPARDS  
C178 THE PUGS IS FEMALE (WATTE COUNTY)  
C179 DEAD DEAD DEADPUL (ATUNGI)  
C180 SEX PISTOLS  
C181 ROCK & ROLL SWINDLE  
C182 NEVER TRUST A HIPPIE  
C183 CASH FROM CHICS  
C184 BELIEVE IN THE RUINS  
C185 THE ONLY NOTES THAT MATTER...  
C186 THEY SHOWER THEIR WAY TO THE TOP  
C187 THE CARPENTERS  
C188 A RAY SPEX (PINK/TELL  
C189 THIS LOVE (LITTE JOY)  
C190 DIGITAL DANCE (BELGIUM)  
C192 ANIMAL LIB 3 (FOX)  
C193 THE UNDERSTONES  
C194 ROBERT RENTAL  
C195 ABBYSSINIANS ARISE  
C196 BARACUDAS  
C197 SCARS  
C198 ADDI/WHY  
C199 BUZZCOCKS 'NOWADAYS'  
C200 STIFF LITTLE FINGERS  
C201 RUTS  
C202 MONOCHROME SBT 'AIPHAVILLE'  
C203 MONOCHROME SBT 'HIS PRANK'  
C206 ROCK AGAINST A LOTTA THINGS  
C207 WICKY & THE DOTS  
C209 TENGHERATS  
C209 HIGHLY INFLAMMABLE  
C210 ZEROSHIPPING CRISTLE TO  
C211 TENGHERATS CONTEKQUES KEY  
C212 KAWERAS  
C213 UK SUBS BLUE  
C214 UK SUBS PURPLE  
C215 UK SUBS RED  
C216 UK - VIKON  
C217 LES FELES (FRANCE)  
C218 INMATES  
C219 BRIAN JAMES  
C220 MIND YOUR MOTION  
C221 FASHION CITIZINE  
C222 ANIMAL LIB TIGER  
C223 WILKO  
C224 99 IS SHIT  
C225 POP GROUP 1  
C226 POP GROUP 2  
C227 KLEINEX 1  
C228 KLEINEX 2  
C229 RAINCOATS 1  
C230 RAINCOATS 2  
C231 GLASTONBURY FAYRE  
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C234 SURREY VOMIT  
C235 NINA HAGEN BAND  
C236 S.A.P. GEMAWON  
C237 THE WIMPS  
C238 SPECIALS AKA  
C239 RUDE BOYS  
C240 THE PACK  
C241 ANIMAL LIB MONKEY  
C242 WE ALL LIVE IN PENNSYLVANIA  
C243 KAREN SILKWOOD LIVES  
C244 I'M AN UPSTART!  
C245 SWEIL MAPS  
C246 THE EDGE DOWNHILL  
C247 THE CHORDS  
C248 SHOES FOR INDUSTRY  
C249 MO-DETTES  
C250 MURDER THE DISTURBED  
C251 U.K. SUBS (GREEN)  
C252 (QUEY)  
C253 CRAMPS  
C254 B-52'S  
C255 AU PAINS  
C257 RADIOACTIVITY  
C258 COMPUTER ROCK  
C259 CRASS 'YOU PAY'  
C260 DANCE TO THE MO-DETTES  
C261 HERB LEAF  
C262 GOOD MISSIONARIES  
C263 DAVE GEORGE IS WEIRD  
C264 STEVE FROM HEAVEN  
C265 PIL DEATH DISCO  
C266 UK SUBS RED/BLUE  
C267 ZIP NOLAN  
C268 ZIP NOLAN  
C269 ZIP IS COOL  
C270 I'M A CRYSTAL FIGURE  
C271 BUZZCOCKS 'HARMONY'  
C272 BUZZCOCKS 'GONE WAGNO'  
C273 PRAG VEC EXPERT  
C274 RUDE BOYS  
C275 SPITZ ENERGY  
C276 ENERGI CRISIS  
C277 RUTS 'BARRY HIPP'  
C278 LOYEN'S ROCK  
C279 SOON TO BE RELEASED  
C280 TAXI GIRL (FRANCE)  
C281 STARS SHOOTER SEXY & INTELLIGENT  
C282 SEXY  
C283 INTELLIGENT  
C284 LARGES  
C285 UNION JACK  
C286 CONFEDERATE FLAG  
C287 MOD STINKS  
C288 THE PASSIONS  
C289 SHAG NASTY  
C290 THE INSEX  
C291 ROOT FOR SLIM  
C292 ROOT ZOOM  
C293 BOOGIE TIL YOU PUNK  
C294 ROCK AGAINST VAN HANLISHEN  
C295 ANIMAL LIB HIPPO  
C296 ANIMAL LIB DOLPHINS  
C297 ANIMAL LIB CHICKEN  
C298 UNDERSTONES JIMMY JIMMY  
C299 MADNESS  
C300 THE SELECTOR  
C301 UNDERWATER PLAGUES (JOY D.)  
C302 RISCO RULES  
C303 THE RIVETS  
C304 SURF DESTROY (BARACUDAS)  
C305 SICKLEY AFFAIR  
C306 SQUIRE  
C307 PURE PRODUCT  
C308 LONDON ZTC  
C309 MONOCHROME SBT 'RIZABAB'  
C310 SILICON TRENS  
C311 MUSIC RECORDS  
C312 SHAKES  
C313 UPSTARTS 'TEENAGE WARNING'  
C314 BACK TO ZERO  
C315 BASCZAK  
C316 BRIAN JAMES BRAINS  
C317 LAMBERTIAS  
C318 I'M NOT A TOURIST  
C319 I AM A TOURIST  
C320 AL CAPONE  
C321 ART MUSIC  
C322 POLICE B/W  
C323 UNDERSTONES B/W  
C324 PIRANHAS 2  
C325 BACK TO ZERO  
C326 SPERDIAL  
C327 UNKNOWN PLAGUES  
C328 CABS (MIX-UP)  
C329 KARCHOW  
C330 UK SUBS (YELLOW)  
C331 PLAYGROUND TWIST  
C332 UK SUBS CONFEDERATE  
C333 ESSENTIAL LOGIC  
C334 DAUHAUS  
C335 THE URGES  
C336 TEARLAKERS  
C337 MAD VIRGINS  
C338 PNEUMANIA  
C339 GUNS FOR HIRE  
C340 ESCALATORS  
C341 DEAD KENNEDYS  
C342 PAD GARDEN  
C343 MATERIALISCHLACHT  
C344 DER PLAN  
C345 INNER CITY UNIT



# SINGLES

A mixture of all the kinds of new wave going, all with no particular relevance & in no particular order...  
by AE

## SPIZZ ENERGI: Soldier Soldier (Rough Trade):

As said last time, the group's best song, therefore an obvious classic. Good cover as well. Faults though, are that it really drags (sooner have it 2½-3 minutes than it's current 4), and the version of Virginia Plain on the B-side is pretty uneventful. However, just that bass line on Soldier Soldier makes it a must. I hear, though, that Pete Petrol has just left, which seems a shame, so what happens now, nobody knows.

## CHORDS: Now It's Gone (Polydor):

Even though this has already been in and out of the charts, it deserves a review... Alright, so the production on the A-side is pure shit, and that's unlucky for The Chords, but too many people are comparing this to the Peel version, and forgetting that it is still a classic song. They'd have been better off, though, to have used the actual Peel version. Also, they've changed the verse order for the worse, and Brett's frantic drumming is starting to get on my nerves - please calm it down. Most people prefer the flip Don't Go Back for it's clearer sound, but the HM solo turns me right off. It's a real pity this didn't make it; the BBC is evidently wary of mod, and are letting far less mod songs into the charts than 3 months ago. A shame.

## INNER CITY UNITS: Solitary Astrid (Riddle):

An excellent unknown single. For what seems like a political group, this is a remarkably good pop single. The B-side is even better - a dub version of a rock song, which works wonders. Another record the press have 'forgotten' to review - it gets on my nerves when excellent singles are ignored by everybody (including Peel as far as I know). Very highly recommended.

## BARRACUDAS: I Want My Woody Back

A different style of music, and another great single. The Barracudas like surfing and girls, and this song has the most obvious tune in the world, with wishy-washy harmonies, and is just irresistible. The b-side though is sub-Ramones trash, which I've no doubt they'll take as a compliment. To sum it up, the lead singer is famed, in my mind at least, for writing a piece in Ripped & Torn praising the Bay City Rollers, Sweet & Slik. Enough?

MONOCHROME SET: Eine Symphonie des Grauens; The Monochrome Set (both Rough Trade)  
The first of these came out at the same time as no. 8, and is really brilliant, atmospheric music. The b-side, Lester Leaps In, is even better - a catchy, infectious instrumental. Wondering what I'd been missing all my life, I was really pleased to get a new single The Monochrome Set. And.... it's crap. Both sides are clever-clever artsy-farsy psychedelia, that, try as I might, I cannot get into. The contrast between these 2 singles is amazing - I suggest you put Eine Symphonie towards the top of your list of back-dating, and ignore The Monochrome Set (single). Completely.

## EXPELAIRES: To See You (Zoo):

To stick with the pop, The Expelaires are from Yorkshire, and this is a pretty good effort, despite the poor production. Basically, it's a goodsong, but not earth-shattering. The b-side is not so poppy, but still good. Nice use of colour on the cover and label.

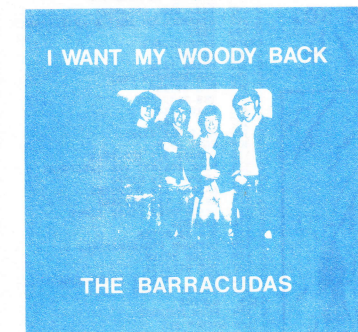
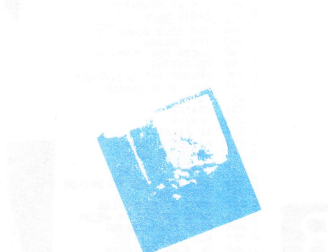
## GL+XO BABIES: Christine Keeler/PRIVATE DICKS: She Said Go (both Heartbeat):

Both these groups are from Bristol, and both on the Avon Calling compilation. These are their new singles, and to get down to it, the GL+XO Babies single, after a bit of playing, comes over really good. Some complicated stuff, but grows and grows on you, 'till you can't shrug it off. The b-side, Nova Bossanova, details a nutter's ransom order to the world. Very effective n' very scary. A great single.

The Private Dicks are much more poppy, with a lead singer who must be wearing tight trousers, but still a happy enough ditty. Some of the b-side's vocals bear an uncanny resemblance to Led Zep - enough said?

## THE FEELIES: Fa 'Ce La (Rough Trade):

Even more average pop. Slightly wierd, but a



David used to love hearing stories and one day when he was out walking in the snow he met an old man who began to tell him a story...



straightforward enough chorus line. The b-side is an instrumental that takes off at the very end, but it really does take off - great guitar riff. An ok single. I want to make a general comment to/on Rough Trade here - in the old days of a year ago, they were releasing about 2 singles a month, but each was a classic and acknowledged as such, eg Alternative Ulster, Ambition, Fairy Tale In A Supermarket, right up to the SLF and Swell Maps LP's. Nowadays they have money, help bands and release maybe 2 singles a week. The quality is suffering only slightly, but more important, compared to the publicity surrounding those aforementioned releases to that surrounding, say, this, The Pack's new single, The Last Words and the Red Crayola. See what I mean? (Was all that necessary?)

#### ATOMS: Max Bygraves Killed My Mother (Rinka):

Comes like a diy kit - inside you get labels, bank sheets and much other stuff floating around. Onto the record - basically it's a humorous effort, and amazingly good. Catchy tune, well-played, very enjoyable, with a marvellously bad bit of Max himself at the end. The other side, Beatlejacket, is even better - about 6 minutes long, but never boring. One of this issue's better releases - a superb single, and I'd like to see more of The Atoms.

#### MATERIALSCHLACHT: Kinderfreundlich/BKA; $\pi$ : Der Plan (Art Attack):

Both groups are out of Germany and are part of a set-up that makes groups like Caberet Voltaire seem decidedly ordinary. Basically, we have 4 sides of harsh noises, strange rhythms, occasional sounds, and vocals. It is not synthesized, but is electronic, and some of it is quite effective. Materialschlacht feature a Mona Lisa who I'm sure I've read about in an English fanzine somewhere. And whoever says when there's Germans about "Don't mention the war" (hello Basil Faulty!) should hear this. BKA's lyrics are mainly just names of Nazi war criminals, and Der Plan starts with a siren. If anyone is sufficiently interested, contact us, and we'll try and get copies for you.

#### FAKES: Production (Deep Cuts):

Following on from that Door & The Window EP, here's another song dealing with production, this one being in a deliberate monotony that is very uneasy listening. Deep Cuts seem determined to try and find a Scottish Banshees - this lot try hard, with that interspersing guitar, but the funny pun about the whole  $3\frac{1}{4}$  tracks is the production is dreadful - really ruins it. Even funnier is the fact that no producer is credited. Strange eh? The b-side is better with an enjoyable track called Look-Out, a few seconds of a song called Tony Blackburn that sounds very good, and an interesting piece called Sylvia Clarke. A worthy release, but still waiting for the Deep Cuts' killer.

#### SWELL MAPS: Real Shocks; Read About Seymour (both Rough Trade)

First off is the Maps' new single - Real Shocks a rough and ready piece, and pretty good - short and to the point. No more than very good though. The b-side features two of their ancient bedroom tracks, English Verse being roughly in the mould of Steven Does, and Monologues is an out of tune, c/w piece. Sometimes all this gets beyond a joke. And where do Rough Trade go for their pressing? Next up is a reissue of their debut single Read About Seymour, 1.27 of chaos, and I like it. The b-side is i) Ripped And Torn - a great piece of Status Quo type guitar with some good vocals (and they're not Nikki), and ii) Black Velvet, more rough stuff and not as good. I still find Swell Maps rather overrated, but nevertheless, at times they can be just what the doctor ordered.

#### STEPPING TALK: EP (Eustone):

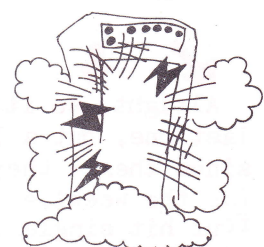
Feel gave this a slagging for being hippyish, which is bollocks - just 'cos it's got a female singer, it's still great. Alice In Sunderland is the main track, and the highlight, it's got a good tune as well as interesting instruments. Health And Safety is next up and again excellent - can't hear the lyrics, but anyway... by Comon Problems it's obvious that they've been listening to Scritti Politti, and again you've got the saxophone, tinny guitar, reggae-bass, and male spoken voice underneath female singing voice. The last track, John's Turtles, does border on the psychedelic, and would be better off completely off. Even so this is a great way of ending our reviews - only 90p for 12 minutes good music out of 15, and one of the most essential purchases on this page.

#### DOOR AND THE WINDOW: EP no.2 (NB)

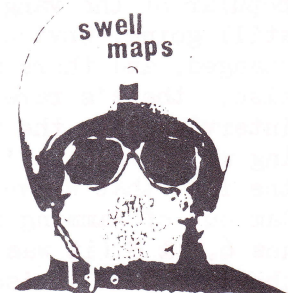
Well this is a strange affair - two people making records regularly (2 EP's and a cassette album in 3 months) and cheaply (12 minutes music for 55p). All that's left now is for them to make some good music. Not that all this is bad - it seems to grow on you, and I haven't had this for more than 3 hours, so it'll probably grow a lot more. The tracks are Dig (fairly good), Production (very good), He Feels Like A Doris (average) I Like Sound (bad) and Innocent (average). None of the 5 tracks are what you might call normal, but it's certainly worth checking out.



swell maps



swell maps



THE FAKES

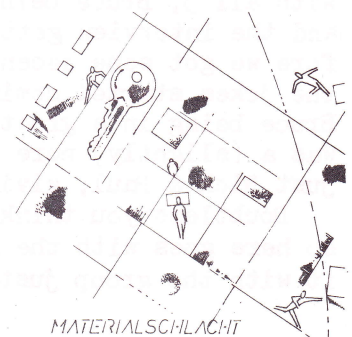
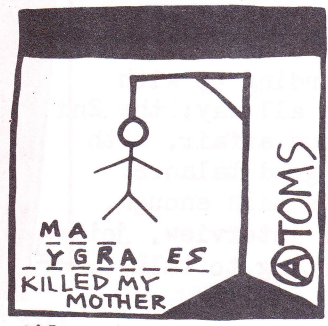


der plan

Problem: a space, due to bad planning of layout, so we've just say that practically all these reviews are review copies, which is fair enough - if people want to send us stuff, they deserve reviews more than those who don't.



THE FEELIES



MATERIALSCHLACHT



# The Jam

## ULTIMATE INTERVIEW

Alright, so it's only a year since the last one, but a lot's happened to The Jam since then - they've 'risen from the dead' (as the weeklies would have you know), had four hit singles, a silver album, toured round the world, been held responsible for a mod revival, and alongside The Clash, have established themselves as the most popular of the vanguard of new-wave groups still going. Obviously, attitudes have changed, and there are new things to ask. Also, there's rarely, if ever, been an interview with the three together, something we've 'sort of' remedied. Add to that the fact that we've deliberately kept The Jam out of Jamming as much as we could in nos 6, 7 & 8 (it was your votes that won them the poll in issue 7), and that only a quarter, at the most, of the people reading this read the last one, we felt it was time to go back and discuss the changes. Also, to try and get an exclusive on the album, but that's something it's never easy for fanzines to get, by the time they've gone to print.

The interview was done during a late-summer of madness in Virgin's plush, new Town House studios (used by both The Ruts & XTC for their new records). Certain things about the recording we'll never forget, eg Paul & Rick's addiction to Space Invaders (can I be the first to say I reckon it's ripped off the last episode of Blakes 7?), Bruce and Paul's addiction to pool, Rick's addiction to Mayfair (sorry about that Rick!), football matches against the NME, endless cups of coffee, constant one-liners from Rick & Bruce, neither ever willing to let the other have the last line, and lots more memories besides.

The interview is, in fact, 2 interviews, done over a gap of 4 days:- the first was with all 3, Bruce being in a terrible mood, and the interview getting nowhere fast, before we got some decent answers, and then the jokes started coming, ending up with Bruce being in a great mood all day; the 2nd was a (slightly) more serious affair, with just Rick & Paul, giving a good balance.

Doubtless you think we've said enough, so here goes with the first interview, joining it with the group just starting to talk...

WHAT DO YOU THINK OF THE WAY IT'S TURNED OUT - THE SITUATION NOW WHERE YOU REGULARLY HAVE 3 NEW-WAVE INFLUENCED BANDS IN THE TOP 10?

Rick: I think it's good, it's great.

Paul: It depends who you're talking about really...

...WELL ARE THEY JUST PUTTING OUT STUFF 'COS THEY KNOW PEOPLE WILL BUY IT? SMASH HITS & THAT LOT... THE BANDS WHO GET IN ARE THE TYPE THAT APPEAL TO LITTLE KIDS....

Paul: But you've got The Clash in there, and I wouldn't think The Clash come under that.

Rick: I don't think The Buzzcocks do either.

Paul: But you've got to think like... how many real bands get in the Top 10? The Boomtown Rats don't count, or Costello, or Dury - it's good when bands like The UK Subs and The Ruts get in there.... Punk has taken off on a real nationwide level now. And in a sense, it's 2 years too late. But it's still good - at least something's going on.

BUT I (JC) RECKON IT'S BEING WATERED DOWN FOR THE SMASH HITS MARKET - THE STUFF THAT GETS IN THE CHART THAT IS.

Rick: I know what you mean. You mean the word 'punk' has got a broader meaning on it now...

Paul: Well it's acceptable innit?

YEAH IT IS. BUT YOU WOULDN'T GET BANDS LIKE THE PACK IN THERE, WHO ARE LIKE IT SHOULD HAVE BEEN.

Paul: I don't know if you can say that really - there's lots of obscure bands that suddenly leap out of nowhere. Like The Upstarts - 3 years ago, there was no way a band like The Upstarts could have got in the Top 20. And I wouldn't say their music's been watered down. But as I said, I

At the interview





think people like The Rats, Sham and Costello have that acceptable meaning.

Rick: I think there are bands though that have been influenced by saying "We've got to get radio airplay" and then bringing out a single that would appeal to those sort of people...

Paul: It's like I Fought The Law, you know - what the fuck are the Clash doing with a pop ditty like that? I thought they were against all that.

THEN WOULD YOU SAY THE NEW-WAVE HAS ACHIEVED ANYTHING WHEN YOU'VE STILL GOT HITS BEING MADE ON THE BASIS OF THE BBC PLAYLIST?

Paul: Well I think, as I said, the main thing it's achieved is that bands like The Upstarts and The Subs - regardless of whether you like them or not - there's no way they would ever have got in the charts 3 years ago. And it's not imperative to go on TOTP, or be on the playlist, anymore. The Pistols smashed all that down.

BUT WERE THEY THE ONLY ONES WHO COULD?

Paul: I dunno, yeah. Well, like with The Ruts, I didn't hear Babylon's Burning on the radio hardly at all, and that still got in the Top 10.

WHAT BANDS DO YOU LIKE AT THE MOMENT?

Paul: Ruts, Skids, Members and The Undertones.

YOU LIKE THE CHORDS DON'T YOU?

Paul: Yeah, they're pretty good. And the Purple Hearts. I ain't hardly seen any of these bands - I've only heard the records.

WELL THAT BRINGS US MORE OR LESS STRAIGHT ONTO THE MOD MOVEMENT (crafty lik-up between punk and mod eh?), WHICH YOU'RE QUOTE, 'RESPONSIBLE FOR'. HOW DO YOU FEEL ABOUT IT?

Paul: I think it's got nothing to do with us really.

Rick: I think we've been through all this before.

IT SEEMS THAT THE ONLY TIME YOU'VE SPOKEN OUT STRONGLY AGAINST BEING RESPONSIBLE FOR IT WAS ZIGZAG, IN JANUARY. WE GET A LOT OF LETTERS SAYING THE JAM HAVE SOLD OUT TO A MOD REVIVAL.

Paul: Well most people who say that are fuckin' idiots. Every time anyone's asked me, I've said it's nothing to do with us. Rick: It was the same situation in the punk thing really.

YEAH. BUT GROUPS LIKE THE PISTOLS WERE GLAD THEY HAD PUNKS FOLL OWING THEM. WHEREAS YOU'VE GOT YOUR OWN INDIVIDUAL MOD STAND. AND NOW THERE'S A WHOLE LOAD OF GROUPS AND PEOPLE PICKING UP ON SOMETHING THAT'S 15 YEARS OLD.

Rick: Well, we're not prejudiced against anyone who comes to see us; if they want to wear mod gear or anything else.

Paul: If people feel the need to be stigmatised to one thing, then it's their fault, not ours. All our songs are about individuals, like, I don't see why people have to be punks or mods or anything. Well I do - on a superficial level it's good to have a bit of culture, but ultimately it's fucking boring, when it comes down to fighting or anything. I mean, when you won't got to see a band 'cos they ain't punks or they ain't mods - that's just fucking rubbish.

DO YOU RECKON PEOPLE CAN CHANGE FROM PUNK TO MOD SUCCESSFULLY?

All: Secret Affair!!!

Paul: Well what is a real mod? Is it going out and trying to buy some blues, just to live out the part - that's just a joke man. That thing happened 15 years ago. It's just as stupid as punks going out and buying stuff from Seditionaries; punk wasn't really about getting your clothes from a certain shop.

SO WHAT ABOUT ALL THE PEOPLE WHO GET RICKENBACKERS AND TRY AND PLAY GUITAR LIKE YOU?

Paul: What can I say? It's up to them innit? But then again, I bought a Rickenbacker 'cos I saw photos of Pete Townshend with one and thought he looked great. So I can't really knock it, but I can't condone it either.

SO DO YOU ALL CALL YOURS ELVES MODS?

Paul: I call him (Rick) Pube!\*

\* = An old member of the group used to be called 'Pube' 'cos he looked like one. When



Pube him self.

he left, the name was given to Rick, who hasn't been able to shake it off.

Rick: I think if people want fads, they ought to create their own.

Paul: I'm into 'foppism'. I'm trying to revive fops and dandies.

TELL US MORE, WE MIGHT GET A WHOLE GENERATION GOING!

To keep fang (or that) the quotes on RRA, Paul Waller said (not on tape) - "Allow our gigs to be against racism. We don't need to play under a big red banner to prove it."



Paul: Basically, all you need is just a white laced hankie, which you tuck under your cuff; and you get it out now and again and dab your forehead!!!

(Interview collapses into laughter)

Paul: That's about it - that's all you need. It's quite an inexpensive fad really.

CAN WE JUST HAVE THAT BIT ABOUT SQUIRE AGAIN - YOU SAID THEY USED TO BE A HEAVY METAL GROUP.

Paul: They used to wear kaftans and that, & they used to rehearse every Sunday in this little church, and I used to go and smoke their dope for them...

Rick: ...Smash up their guitars.

Paul: The thing is, when you've been playing for 4 or 5 years, and suddenly everyone around you is taking off, you start to have bum-trouble about it. So therefore you have to latch onto something and get in there, which is fair enough in a sense. It depends if you're gonna be honest and say that's the reason you're doing it. There's so many bands saying "We was a mod before they were!" What the fuck does it matter? Punk bands did that - there was only one original punk band and that was The Pistols. That's it.

SO WITHOUT TRYING TO STAY ON THE SUBJECT TOO LONG, WOULD YOU SAY MODS ARE RELEVANT?

Paul: yeah, I think they are - I think any new movement is good. I'm talking more about music...

THAT'S ALL IT SHOULD BE...

Paul: Exactly. That about sums it up doesn't it? All the rest - the beachfights, and trying to reenact 1964 is just fuckin' pointless. It would be better if all those kids who think clothes are so much, flogged their parkas and scooters and went out and bought guitars and drums.

YOU MENTIONED SECRET AFFAIR, 'COS YOU USED TO KNOW THEM REALLY WELL WHEN THEY WERE THE NEW HEARTS. WHAT DO YOU THINK OF THEM?

Bruce: (What's this? Bruce woken up?) They're just a classic changing their colours aren't they, to cash in? You know 'Punk is dead shock horror. Mods tell all.'

Rick: They weren't really into the punk thing very heavily.

Paul: They've got a grudge against the punks 'cos the punks never took to them.

DO YOU THINK IAN PAGE IS PUTTING ON ANY SORT OF FRONT, BECAUSE HE SEEMS TO BE LIKE THE JIMMY PURSEY OF THE MODS?

Rick: Does he?

Paul: All of a sudden you see him with these big thick eyebrows - "Kids....like you... and me...". I think it funny though - you know that song 'Just Another Teenage Anthem' which takes the piss out of teen anthems? Well, Time For Action smacks a bit of teen anthem to me...

From now on, there are no serious answers to this interview...

WHY IS IT YOU LOVE BOB GELDOF SO MUCH?

Paul: 'Cos he's a wonderfully fab person.

Rick: He's 'hip' isn't he?

Bruce: He's 'in'?

Paul: He's 'no. 1'.

JC: IS THAT SARCASTIC OR WHAT?

Interview collapses as everyone hurls abuses at Jeff.)

WHAT IS IT YOU ACTUALLY HOLD AGAINST HIM?

Bruce: (quietly) I'd love to hold an iron bar against him!  
(another collapse...)

MOVING ON FROM THE BOOMTOWN RATS...

Bruce: Stepping over them you mean!!

...WELL YOU DON'T EXACTLY LIKE THE CLASH EITHER DO YOU?

Paul: They're alright, they're a good live band.

Rick: Are they still going? Fuck me, when was the last time we heard from them?

Paul: They enjoy their work anyway...

HOW ARE YOU GETTING ON WITH POLYDOR AT THE MOMENT?

Bruce: Great, we've been going out for 3 years now!!

Rick: Haven't you fingered it yet???

Paul: I dare you to put that down... This'll be like the News Of The World or something!

NOW I KNOW WHY MOST PEOPLE ONLY INTERVIEW PAUL!

RICK-MOST PEOPLE BELIEVE YOU CAN'T SPEAK, AS YOU'RE TOTALLY SILENT ON STAGE...

Bruce: Well he'd look totally fucking stupid talking to himself, wouldn't he? "Oh great snare...bammm..."

Paul: He's going to be singing on the next tour anyway, actually.

(Suspicious) IS THAT SERIOUS?

Paul: Very

WHAT?

Paul: Eggs!!! (the group rejoice in catching me out).

YOU SEEM TO GET ON TOGETHER BETTER THAN OTHER GROUPS...

Bruce: Getting on's easy, it's getting off that's difficult!

Interview collapses...

Rick: We're not cracking up are we??

DO YOU 2 GET AT ALL JEALOUS OF PAUL GETTING ALL THE ATTENTION AND INTERVIEWS?

Bruce: Not if they're like this all the time...

Rick: You're fucking alright mate...

And that's as good a place as any to leave Interview 1.

Part 2 starts now, without Bruce.....



YOU ALL WENT TO SEE THE WHO AT THE RAINBOW  
DIDN'T YOU? WHAT DID YOU THINK OF IT?

Rick: I was a bit disappointed really -  
partly because you expect to see something,  
and then because Keith Moon wasn't there.  
I don't think it's the same now as people  
rave about or remember.

Paul: It's just like going to see Christ  
rising from the dead, 'cos they're such a  
monument. Obviously, you go expecting too  
much. All said and done, they're just a  
rock'n'roll group - it's only drums and  
guitars.

DO YOU THINK THAT COULD HAPPEN TO THE JAM?

Paul: I dunno... It's really hard to say...  
I don't think we wanna become one - you get  
trapped.

Rick: That sort of thing's not really in  
your hands though.

BUT THE WHO COULD HAVE AVOIDED IT IF THEY'D  
BEEN MORE ACCESSIBLE, AND DONE MORE GIGS.

Paul: Yeah, that might be true.

Rick: I dunno. I think you'd only probably  
just delay it. People think so much of a  
band they tend to idolise them - they do  
the putting up, rather than the band.

Paul: It's like The Pistols though - there's  
so many Pistols fans who haven't even seen  
the group. That's the same as The Who though  
- it was the first time I'd ever seen them,  
at The Rainbow, yet I was always like a no.  
1 Who fan.

LAST YEAR, I WAS SAYING HOW PLEASED I WAS  
THAT THE JAM HAD NO SET FORMAT OR ANYTHING  
- THEY WERE PLAYING GIGS AND DOING ALBUMS  
WHEN THEY FELT LIKE IT. AND IN THE LAST  
YEAR, IT SEEMS AS IF YOU MIGHT BE SETTling  
DOWN INTO THE TYPICAL ROCK THING OF 1 LP,  
2 MAJOR TOURS, AND 3 SINGLES A YEAR,  
WHICH I'D HATE TO SEE HAPPEN.

Paul: Yeah, it's a question of getting  
caught up in it - you're in a rut. I mean  
you've got to plan out like a year ahead  
of you, and this album's coming out in  
November, exactly the same as last year. ↑



Welcome to another  
new Jamming slot -  
Photo Request. You  
tell us something  
in rock'n'roll you  
want to see a  
phot of, and we  
will try and  
oblige.

This issue: Cherry  
Scarlet of Nottingham  
has her foot fetish  
satisfied, as we  
publish a picture of  
Paul Weller's leg!  
All requests to  
the usual address.

And then supposedly there's going to be an  
American tour in February, which will  
mean another British tour in May, which is  
going to put us back in the same boat next  
year as well, which we don't want to do.  
We wanna do like a summer album or some-  
thing, 'cos otherwise it's going to be  
like "Ah, it's October 20th, time for a  
Jam album" thing. It's like an Annual Meet-  
ing or something. It's not always your  
fault though - if you've got commitments  
you've got to do them.

WELL, LIKE I STARTED OFF LAST TIME, SAYING  
THAT YOU'D PLAYED 6 LOTS OF BRITISH DATES,  
PLUS 2 AMERICAN TOURS, AND THIS YEAR  
YOU'VE ONLY PLAYED 2, AND THE ONLY PLACE IN  
LONDON TO SEE YOU HAS BEEN THE RAINBOW.

Paul: Yeah, it gets hard. I quite agree  
with you though, but it's fuckin' 'ard.  
Like we wanted to those those one-offs,  
that were scheduled for the end of August,  
but we had to pull out 'cos we were doing  
the LP. But it just gets boring, it's all  
mapped out - you know next year you've got  
two major British tours, an American 6-  
week tour, a European tour, and an LP and  
2 singles, and the usual quota... I'd  
sooner not do that at all than do it every  
year. Hopefully it's going to change next  
year.

HAVE YOU GOT ANY IDEA HOW?

Paul: Well we're just going to have to miss  
out something, or shuffle things about a  
bit more. Hopefully, we're going to concen-  
trate more on recording now, it's all down  
to a question of material. Again it's down  
to not having enough time to write.

Rick: You can't just keep going out with  
the same material - we got fucked up with  
that earlier this year.

Paul: We just had no time at all - it was  
straight off the All Mod Cons tour, a  
month's rest, then a European tour, then  
to the States, then straight back here for  
a tour.

Rick: We didn't want to do that, because  
of material. We'd have done something else-  
Europe, or not done anything at all.

Paul: Then again, that would have been a  
year 'till anyone had seen us again in  
Britain.

YOU'RE SAYING YOU WANT TO SPEND MORE TIME  
RECORDING, BUT TO MY OPINION OVER, I'D MUCH  
SOONER THERE WERE MORE GIGS. I THINK THE  
MAJORITY OF PEOPLE PREFER GIGS 'COS THEY'VE  
GOT THE RECORD ANYTIME.

Paul: Yeah, but the trouble is, if you're  
touring all the time, like this year, then  
you've got 3 weeks to write an LP in,  
which is ridiculous. I'd sooner do like 2  
weeks here and there, or like a week's  
gigs and have 2 weeks off.

I WOULDN'T MIND A WEEK'S GIGS, AND 2 WEEKS  
OFF...



Paul (in posh voice): Well, we'll see what we can do for you

Rick: Where's my secretary. Ah, make a note of that will you.

Paul: No, I agree with you. That's one thing I have noticed about fanzines- there's a lot of babbling that comes out about what a group should do and shouldn't do; it's not always that easy you know?

BARBED WIRE FANZINE POSED THE QUESTION ABOUT YOU HAVING THE SOUND OF '65 IN '77, '66 IN '78, AND WHAT ABOUT YOUR GETTING INTO '67, WHICH YOU STRONGLY DENIED. BUT APPARENTLY, YOU'RE ALL INTO EARLY PINK FLOYD NOW AREN'T YOU?

Paul: Yeah right. Yeah, it's definitely coming back - psychedelia next year. We just wanna make sure we're the forerunners of it. On the next tour we're wearing gaily coloured kaftans, and beads...

Rick: Flowers in our hair...

Paul: And we're gonna start taking acid, man. Rick: Floating on stage.

Paul: Dry ice man. There's all that bullshit - to me it's just a laugh. I think we've always sounded contemporarv.

I DON'T MEAN ANYTHING AS SUDDEN, BUT SUPPOSE YOU STARTED - SERIOUSLY - MAKING PSYCHEDELIC MUSIC?

Paul: We always have really. I mean, In The City's psychedelic innit? And When You're Young breached psychedelia really. Syd Barrett all over. Nah, I dunno abo ut that. We never try and make confusing music 'cos it's not worthwhile. We'll have to stick to '66 for a while or we're liable to run out of years. Get to '69 and start all over agian - go back to '64.... (Ever felt you're being made a fool of?)

HOW LONG DID IN THE CITY TAKE TO DO?

Rick: Recordd in 11 days.

WHAT ABOUT THE MODERN WORLD?

Paul: 2 weeks.

ALL MOD CONS?

Both: 3-4 weeks.

THIS ALBUM?

Rick (Burst out laughing, spotting question) Well we've been on it 1 month, with another month planned.

Paul: That's going back to the old thing about touring - I never have time to write or anything. We don't have any time to rehearse. At the moment I'm going away, writing a song, coming back over a weekend, we're rehearsing it, putting it down, I'm going away...

SO IS THERE ANY WAY THE ALBUMS ARE GOING TO START TAKING LONGER AND LONGER?

Rick: It is possible, because as you carry on, you feel you get more specialist.

Paul: Yeah, but even so, with any of the tracks, like Burning Sky - we've rehearsed them for like 2 days, and put them down in a day, so one track's taken 3 days. What it boils down to is the writing. Say we had 12 or 14 songs when we came into the studio - they'd all have been down by now. It's only 'cos of a lack of material - not even lack of material - I've got loads of ideas, but not enough time. I don't want to rush them, and them turn out like shit. I'd sooner not make an LP this year than do that - I'd wait 'till next year.

JOHN (MANAGER) WAS SAYING, I THINK, THAT THERE'S 24 STANDING VENUES OUT OF 27 ON THIS TOUR, WHICH SEEMS PRETTY GOOD...

Paul: Yeah, well London's a real problem, 'cos there's nowhere that's unseated that we can actually play, apart from The Lyceum- they all seem to shut down. Notre Dame

shuts down, and The Hammersmith Palais won't let us play there for some reason.

Rick: If you look into London gigs, there isn't a big choice is there.

Paul: There's a competition for you - if anybody in London knows of any 2,000 stand-up places, let us know.

YOU WERE SAYING IT'S ONLY THE FIRST 4 ROWS COMING OUT AT THE RAINBOW, BUT SOME GROUPS GET IT ALL STANDING...

Rick: You've got to put down £3000 just to have the seats taken out for one night.

Paul: They say there's manpower, and storage - it's all bullshit obviously.

Rick: They've got to put them in again for the next day which is totally daft. If you're lucky enough to get the situation where there's 4 bands on night after night, and they all want the seats out, then you can spread the costs between them.

WHAT ABOUT THE FACT YOU'RE PLAYING 3 NIGHTS IN A ROW?

Rick: He's got a point there hasn't he? (Ever thought I should be their manager?)

Paul: Yeah I know, but it would still cost us 3 grand.

Rick (quick on the uptake): Yeah it would still cost us 3 grand.

Paul: We can't afford 3 grand - and the support bands can't afford to chip in. We don't even know if we're gonna have enough money to go on tour.

It's a vicious circle.

And that's the last suitably relevant quote we got. And now, the time-old question - how do you close the article? We'll try by saying that anyone who knows of a decent-sized, 2000 stand-up venue in London, or one that might open, get in contact with The Jam, 'cos they're as fed up with you with seated venues like The Rainbow. I'm not going to finish with any sort of catchy quote, but merely say the LP review is on the opposite page, and so continues the saga of the best band in the world.....





# I AM: Setting Sons

1: Girl On The Phone/Thick As Thieves/Private Hell/Little Boy Soldiers/Meet Me On The Wastelands  
2: Burning Sky/Smithers-Jones/Saturdays Kids/Eton Rifles/Heatwave

A year later, and despite the many little annoyances that have occurred in the making of this LP, The Jam have come out with possibly the finest piece of 12" vinyl ever. This review is likely to be very biased & very over-the-top, but we're all entitled to our favourite groups, and when they come out with an album like this, there's no way you can sit back and be theoretical.

You may have heard a bit about concepts on this LP, so let's get the whole idea of that dealt with now:- The general theme of the album is about 3 sons (hence the pun in the LP title) who, in a civil war, each go their own ways, and this record follows them. However, it's important not to attach too much importance to this theme - the songs are all songs in their own right, & there's no way they were written to supplement the others, as in Tommy or Quadrophenia. So get that out of your head now.

The strength of the album lies in the fact that it takes all the things they've gained over the last few years, like subtlety and intelligence, and combined them with power that hasn't been seen from them since All Around The World. No way are The Jam leaning off and laying back, they are playing with a vengeance.

Unfortunately, the album starts off with one of the biggest ever rock'n'roll clichés - the telephone. Following on from the poor See Saw, it seems like a bad pointer, but the song itself is still great. It's followed by what is possibly the best track on the LP already - Thick As Thieves. Although the chorus line rips off When You're Young, the song is pure power and melody, with a soaring bass line and great lyrics as well. Next up is the most recently written - Private Hell. Again, it's success lies in its power.

The 4th song, Little Boy Soldiers, is the most intricate on the album, being in 3 parts, and the next contender for best song.

A REVIEW - YOU'VE HAD ENOUGH AT THE MARQUEE JUST BEFORE GOING TO PRESS. NO NEED FOR LIVE! TWO THINGS COULD BE IMPROVED FOR THE TOUR, THOUGH - 1) THE SET WAS TOO SHORT, & 2) THERE WAS ONLY 1 TRACK ENWAY FROM THE NUMBERS! FROM THE WHOLE ORBIT BUT THE JAM ARE AT THE MARQUEE

Part 1 is more usual pop-style Jam, and then into Part 2 with a fierce underlying guitar riff, timpani and Bruce trying to play 'cello. The result of this, of course, is a very military sound, all red tunics & medals (private joke). Superb. Part 3 is deliberately psychedelic, an obvious (and admitted) rip-off of the 1st Pink Floyd LP. (what's this with denying being psychedelic?). The effect is eerie and great. Unfortunately, Paul ruins any chance of decent airplay by putting in an obvious 'fucking'. The song flicks back to the part one tune before going into a magnificent ending with piano and all.

Side 1 closes, like All Mod Cons, with an emotional, atmospheric song - Meet Me On The Wastelands. It's very melodic and smooth, and will undoubtedly be a lot of people's favourite.

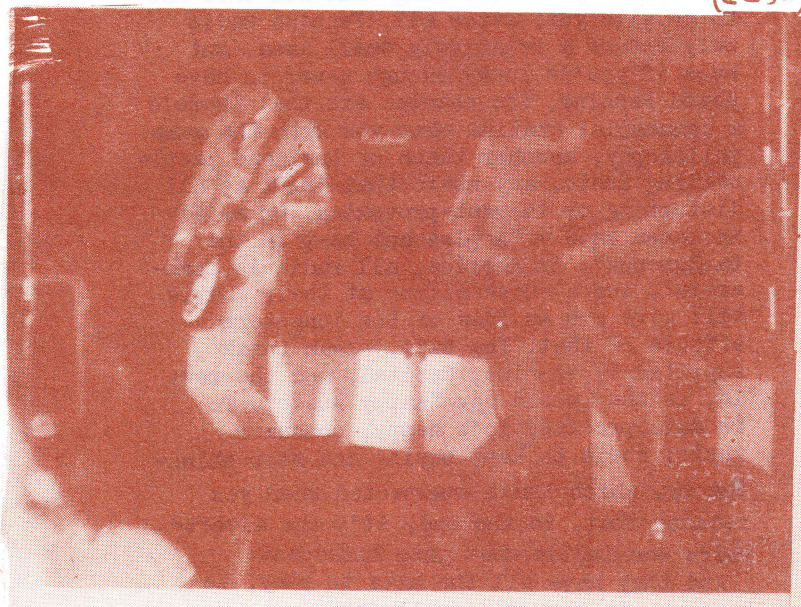
Burning Sky, the opener to side 2, is really a song to typify the album, in that it has all the characteristics of the others. Great stuff. Smithers-Jones - the orchestral version - follows, and obviously, though it's not going to get you leaping all over the place, it does fit into the LP's idea of militaryness (?), old-fashionedness, and Victorian romanticism. Enough long word for now.

Saturday's Kids is the poppy song, reminiscent of It's Too Bad etc, with a great chorus line and instant appeal. If The Jam found need to go commercial, this would be a great single. It's followed by the long version of Eton Rifles, long as in extended pop-art ending.

Then the closing track - a surprise all round. Most of the oldies The Jam used to perform live have already seen vinyl (6 others, to be precise), but Heatwave has always been the most well-known, and yet never seen vinyl. At the last minute they've decided to include it, and the way it's come out is indescribable - knocks the shit out of most other stuff they've ever done, self-composed stuff included. It races along at 100 mph without the slightest hint of clumsiness, and the piano is amazing. It's a classic ending to a classic record, you just have to hear it.

Before closing, I do want to point out a rather ignored fact about The Jam, and that is the importance of producer Vic Smith. Besides the fact that he's a great producer anyway, he's always making useful suggestions and is a vital part of The Jam's success.

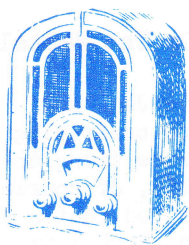
So that's it - an interview and a review of what I consider the best album ever. The '70's have been a strange decade, full of fuss and tension, and I can't think of a better way to end them than this album.



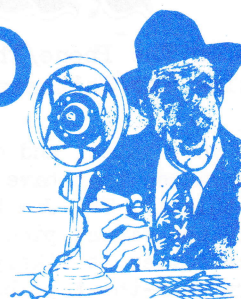
JAM at the mm last Christmas.



Ever wondered what goes on behind a commercial radio station? Dave Jennings blows it open, and it's not as pleasant as you'd like...



# AND THE RADIO IS IN THE HANDS OF...



I joined Pennine Radio, the commercial radio station covering the Bradford and Leeds area, for the month of June this year, hoping to gain practical experience to supplement the course I'm taking in media and communications. The experiences I had there explained quite a lot about the deficiencies of both the British radio and the rock business in general....

I started my service in the newsroom, & it was immediately obvious that the people there were the youngest on the staff, the DJs being mainly middle-aged. The place was littered with teleprinter news-bulletins from the IBA in London, and the occasional record; I noticed a disco 12", as well as Anita Ward's new album. I said what a pity it was that so many fine soul artists felt the need to go disco, and got a response I might have expected had I expressed admiration for the Yorkshire Ripper. Disco, I was tersely informed, was a very happy music (this justified everything), and I'd better get used to it because it would be the dominant trend for the next few years. Viv Mackeson, one of the news staff, kindly suggested that I visit a club in Leeds which I was told would get me out of my 'Bob Dylan Syndrome'. This, I believe, was a reference to my suggestion that music was usually better when the lyrics had some meaning, either socio-political, or emotional.

The true depth of the Pennine presenters' interest in contemporary music was revealed by their remarks on the air. One Top 10 single was introduced as 'police' by 'Roxanne'; the b-side of the Buzzcock's 'Harmony In My Head' was played on the chart show without the DJ apparently realising his mistake; and the Banshees' 'Playground Twist' was followed by the disappointed comment "That's nothing like a twist" and the jocks' reminiscences on dancing in the sixties. The mistakes were frequent and ranged from the offensive to the amusing; the inadvertently played Buzzcocks' track was entitled 'Something Goes Wrong Again'. Midway through my stay I politely suggested to the programme controller, one Jeff Winston, that his staff's knowledge of the latest sounds lacked something. He agreed, but said "They're not DJs, they're presenters", and went on to explain that a knowledge of local events and affairs was at least as important as a knowledge in what he persisted in calling 'pop music'. Fair enough; I changed my tact and asked why new-wave, despite its ever-increasing popularity, was largely ignored outside the chart rundowns. At this Winston became faintly embarrassed - "No offence", he answered,

"but we're not really interested in your age group". The station's output, he told me, was aimed at 25-45 year-olds, because they were the ones who spent most money, and were therefore the ones the advertisers were interested in. End of argument.

From then on, it all became predictable. I was moved to the presenter's room; where the DJ shows are prepared, and heard one of the compilers play PIL's 'Death Disco' for all of 20 seconds before deciding it was totally unfit for airplay. The Ruts' 'Babylon's Burning' was brought in as a new release, and the same man told me that it was "...terrible. It sounds ugly." I met some of the presenters, and was hardly surprised to find that none of them even remotely lived up to their on-the-air images. Brian McSharry is the morning housewife's DJ; on the air he's almost indistinguishable from Terry Wogan; off the air his favourite words are short and Anglo-Saxon. Julius K. Scragg is probably Pennine's star presenter - his broadcasting manner is the epitome of happy mindlessness, all jollity for the kiddies. When he's being himself, he's an oddly neurotic character with a disturbingly psychotic stare. When I suggested he didn't take music seriously enough, he snapped angrily "I take music very seriously - probably more seriously than you. There's a lot of money involved in it". Pennine had one 2-hour rock show a week, concentrating on heavy metal and basic punk - more subtle music was 'difficult to programme'. Scragg felt that two hours was too much; he informed me that rock was dying - "Rock talks to itself".

You may be wondering what all this has to do with you; after all, Pennine Radio only covers a relatively small area. But even if you're lucky enough never to have heard Pennine, the chances are that there's a commercial station near you with the same philosophy; another bunch of business people selling music, any music that isn't at all disturbing or thought-provoking. Or as Viv Mackeson said - "A pleasant beat in the background". In America, all radio is commercial, and a quick glance at their charts will give you an idea of the long-term effects of that. The safe, clean muzak supplied by Pennine, Capital, and the rest is, as they would say "happy music". To be more precise, it's happy, consumer music; music to keep buying and stop thinking by, which isn't unexpected when you realise that, in the end, it's the advertisers who decide what gets broadcast.

And they have all the hits to play, to keep you in your place all day.



# AE B U M S

by AF.

Even though it's time for the Christmas market LP rush, none of the below LP's are worth more than 3 1/2 stars. The reasons: i) There are 2 5-star albums (Jam + Fall) reviewed elsewhere, & ii) Hopefully, you've all already got the classics like The 5 Specials...

**PUBLIC IMAGE LTD:** Extra Issue, Rainbow Dec 26th 1978 (Bootleg):

This is the first time I think I've ever had a bootleg of a concert I've been to.... The event I remember as being the bare essentials of rock'n'roll, without any of the frills that ever go with it - PIL just walking on, played, and walked off. Although some would claim that's how it should be, it meant an atmosphereless, cold performance, though still better than the debut LP.

But on to the bootleg - it's certainly one of the best presented I've heard - the quality is superb, and it comes in proper cover and labels. The music? Well, I don't go much for PIL's music, beyond the classic debut single. However, the album does manage to drum up a lot of character, and particularly enjoyable are Lydon's comments as the group spend a good 2 minutes between each song tuning up: "Have patience. You've waited a year - a couple of minutes won't make much difference." and then "If you make as much fuss about the next fucking bus you've got to wait for, you might be a bit better off, know what I mean?"

The track listing is Theme/Low Life/Belsen Was A Gas/Annalisa/Public Image/Sod In Heaven/Attack/Public Image Goodbye. Those 8 tracks were the entire concert - another bad thing about it.

Basically though, the album is a must for any PIL fans anywhere - it's probably the best piece of them you could have. Better than the tape of their warm-up gig in Paris, although that was a longer set & has some real classic Rotten comments.

And I've done the whole review without passing judgement on the music.

**CABARET VOLTAIRE:** Mix-Up (Rough Trade):

The debut album from a group I've never overlied, and this album basically verifies that - a mixture of good and bad. As if you didn't know, Cabaret Voltaire are a 3-piece outfit from Sheffield who dress wierd and like experimenting with electronic knobs.

Kurlian Photograph is a pretty tedious affair - lots of echo, twisted vocals and drum machines. Pretty irrelevant. But immediately the LP goes into it's best track - No Escape. This, like Nag Nag Nag, is one of the group's poppy numbers - a pretty good all-round song. Fourth Shot is also fairly interesting, and, of course, it's all pleasant background music. Heaven And Hell is also fairly good (though only good) and side one finishes with a live recording, Eyeless Sight, their more tedious side again.

Side 2 starts with a speaking track - Photophobia. Again pleasant, and also eerie.

On Every Other Street starts off with what sounds like real drums, and you start wondering if The Cabs are feeling alright. They continue the song with a poppy tune for their standards. Enter 'Expect Nothing' & you realise it's just the same old song, very tedious. The LP ends with C capsules-ditto.

So.... this album's nothing as bad as I thought it would be - some tracks (eg No Escape) will be on my turntable quite a bit over the next few weeks. But ultimately, Cabaret Voltaire will fail, because, as Nick Lowe said.... "The kids can't dance to it". And in the end, '80's industrialism or not, that's what matters.

**VARIOUS ARTISTS:** Avon Calling (Heartbeat):

You're likely to have heard quite a bit of this LP on Peel's show - it's a compilation of 15 Bristol groups contributing 1 track each, which is a fair boast for a town of Bristol's size. However, in the hurry to prove they have such a great local scene, it is possible to forget musical competence.

It doesn't go that far, fortunately, but the music still doesn't live up to the ideal...

The GL+o Babies start the ball rolling with It's Irrational, a track from their Peel session. New wave's wierder, more promising side. The Europeans are apparently proud to be on the same label as The Korgis and The Planets. I think that says enough. The Private Dicks contribute a straightforward pop-track, Green Is In The Red, which grows on you, and ends up a hit, in my mind anyway. Moscow then come along with possibly the best track, Too Much Commotion. It's electronic, tuneful, and interesting. Excellent stuff. Essential Bop are very modern, despite the biography, and their track Chronicle, is good, but simply not special enough. The Directors and Various Artists show up the album's weakness in going for quantity rather than quality. Each is unimpressively ordinary.

Side 2 is overall more successful, starting with Slugwien by Sneak Preview, with a nice, effective "I don't want your body line" in the middle. Then The Stringrays provide a nice pop tune on the subject of 'Sound'!

The X-Cets, who had that great song on the 4 Alternatives EP, aren't quite as strong here, with their Anthem, though live I reckon they'd be great. The Apartment give The Alternative, a good rock song that would stand out on it's own.

The Numbers, another group from that EP, are very weak on Crossslide and I decide I don't like them. Nothing, by Vice Squad, is a song for punks, about punks, by punks.

Stereo Models are a 2-piece whose Move Fast, Stay Ahead, does just that.

The last group, Double Vision, are the obvious favourites for the album - a female lead singer with character, and overall youth, musicianship, and instead of the normal rock-punk of the LP, play white reggae/dance-music. Even though the girl's voice gets on my nerves, it's a straightforward prediction to say there's big things in store for them.

I've already mentioned the main fault of this LP, but locally, this'll be on everybody's turntable regularly, and most of these bands would be great live - have Heartbeat thought of a package tour? Another personalised complaint is the absence of the group '48 Hours' who really did take the 4 Alternatives EP. Have they split?

The actual idea of local LP's is great. There's some more out that I'd have reviewed if I'd had time - the Cardiff Compilation LP, Southend Rock - although that hasn't got much to do with new wave, and also, I hear talk of a Vaultage '79 album, featuring new Brighton bands like the Lambrettas. There's also definitely going to be a 2nd Alternative Paisley EP (out now?) featuring The Fegs, Defiant Pose, and Urban Enemies. This general sort of thing is just what is needed, and any local compilation is worth a second listen.

**ESSENTIAL LOGIC:** Beat Rhythm News (rough Trade):

Having heard very little of Essential Logic in the past, and what I had heard I wasn't overkeen on, I'm very pleasantly surprised with this album.

It is a record of trebly guitar-beat, with a female singer and a heap of a lot of saxophone (both, of course, by Lora Logic). Some tracks are rather boring, but others succeed very well. Most notably the opener Quality Crayon Wax OK (don't complain, they get worse), which has a great feel, moves fast, and has a nice tune. Other recommended tracks are

Shabby Abbot, and Collecting Dust. As I said, certain tracks drag, most notable being World Friction, which could be good if it was half as long.

Popcorn Boy, the new single, is in fact the weakest track on the LP, & the only tracks now ignored are The Order Form, Albert, Wake UP (a previous single) and Alkaline Loaf In The Area (I told you they get worse).

So, a good LP, and a nice surprise. I don't think this or the Cabaret Voltaire album anything to match the SLF or Swell Maps albums, Rough Trades other LP's, and I'd be surprised if both together equal half the sales of the 2 old ones. Does that mean anything?

**CLASH:** Sort It Out, Lyceum Jan 3 1979 (bootleg):

Right now, it's to be seen what becomes of The Clash when they release their new LP. Little's been heard of them this year, and most people (rightfully) hated their rip-off EP. But at the turn of the year, The Clash were top of the pile, and this bootleg was recorded at that time.

Like other Clash bootlegs, it proves that they put more into the actual gig than professionalism - quite a few mistakes abound. But the energy shows through. Strummer enjoys being Joe Public, and it comes in a good cover, with 15 tracks - what I presume to be the whole gig. I personally consider The Clash to have done nothing worthwhile since the 3rd track of Give Em Enough Rope, so it's a pity that 6 tracks are from after that. Side one's best nos are, dare I say it, a good version of I Fought The Law, English Civil War & a frantic White Man - no hint at reggae at all. Drug-Stabbing Time and Clash City Rockers both come over pretty weak.

Side 2 starts off with one of the greatest singles ever released, Complete Control. It's given a good going over, but obviously lacks power. It unfortunately follows on with 4 tracks from Rope, including a good Tommy Gun and a great version of Can't Explain - oh sorry, it was Clash City Rockers.

You may have noticed that so far there's been no track before the 3rd single, and now the album ends off with Capital Radio, London's Burning, and White Riot. It just seems wrong that they should play a whole set of new numbers and then finish with their 2 oldies. Are they crowd pleasers or something they're scared to change?

Anyway, for 'new' Clash fans that's a fairly good LP - the quality is good for a bootleg, though not as good as the PIL one, and incidentally, both are new from Japan.

Tapes of this and the PIL one are available from us, see page 23. And it's just left to see how The Clash develop now.



Essential Logic: Pic: Adam & Major



Second of the local scenes featured this time is...

# SHEFFIELD ~ home of muzik

There's been so much written and said about the Sheffield 'scene' over the last year or so by people with little insight into what's really going on that I thought you might like to hear about Sheffield from someone who's seen the scene from the inside.....

Unquestionably the single most important factor in Sheffield's rise must be Cabaret Voltaire. Though that may seem a bit of a sweeping statement when you consider that The Cabs (as we in the know call them!) aren't exactly household names yet, they acted as the initial spark that inspired so many people to get off their arses and do something - maybe even something CREATIVE?

The Cabs music is nothing if not moving. Broken, fragmented, often unsettling noises. I don't proffer to understand the music, as I'm not quite sure if there's anything to be understood at all - The Cabs will always be faced with 'critics' trying to analyse their music. Me, I suspect the Cabs do what interests them and if you want to read something deep into it, then so be it. On stage they open up whole new dimensions, but their gigs tend to be precarious affairs often ending prematurely (It has been known for the unsuspecting to stray upon the Cabs during one of their more 'experimental' sets and mistake it for a soundcheck!) Anyway, Cabaret Voltaire have been around for 5 years or so and their first LP is out now on Rough Trade, entitled 'Mix Up'. One thing for sure is that it won't go unnoticed.

If there's one band whose name you won't forget after hearing it once is the brilliantly monikered They Must Be Russians. The name is so good it has been ripped off by at least one, possibly two, other bands, but I can assure you the Sheffield Russians are the originals. The Russians started off as a piss-take of The Cabs, and have ended up a piss-take of themselves. It has been rumoured they're going to change their name to The Human Leg and turn to electronic pop muzik!?

The Russians are in a way like the Marx Brothers, possessing the remarkable ability to spread chaos wherever they go. One of the best songs in their set is their version of 'Nellie The Elephant' which also appears on their debut EP. I'm quite sure the Russians' appalling sense of time, poor taste and their ability to fail will see them as superstars in the '80's.



Artery are for me Sheffield's pride, & though you may have come across their debut single, it doesn't do them justice. However, their follow-up - The Slide - should see them established as one of the hottest acts going. Their sound has a hypnotic quality that's hard to describe - I've seen them time and time again and everytime I enjoy them more. Vocalist Royce Ashley has developed a brilliant rapport with his audience, but how they will cope with larger, impersonal venues is yet to be seen.

Which brings us to Mr. Marcus Featherby, manager of Artery, Limited Edition Records boss, entrepreneur and ex-mod - among other things. He is, to say the least, something of a controversial figure in Sheffield at the moment - a much maligned character who's stirred up a lot of mixed feelings. His arrival had the effect of livening up a scene that was beginning to show signs of tiring, and though the end result of his involvement in Sheffield is yet to be seen, it is clear some things have changed for the better.

The Stunt Kites (AKA) aren't exactly what people expect from Sheffield, no avant-garde drum machines and synthesizers with this lot. They unashamedly say "'76 was the best year and we're gonna stay there". The Stunt Kites play anywhere, anytime for anything - an attitude that has won them a lot of friends. Though I can't imagine their changing the face of rock music, their affairs are currently in the hands of the very capable Martin X Russian!



**NMX - New Musical Excess**, is Sheffield's most influential fanzine - the best issues are full of really meaty gossip about all the Sheffield pop stars. As it's currently suffering from having exhausted most of the local bands, it's now trying to extend it's boundaries beyond the Steel city. It's biggest service to Sheffield was making the local scene more readily accessible to the local populus & thereby helping to break down the elitist image that so often goes hand in hand with close-knit scenes like Sheffield.

The **Negatives** are from Rotherham and reported to be signed to Limited Edition with first release imminent. Big things are expected of this lot and though the band seem to put themselves forwards as 'mods', manager Marcus has shown shrewd business sense by trying to avoid any such tag.

Another Rotherham band, The **Prams**, have been round for a few years and contributed the best tracks on the terrible 'From The Heart' Lp. The first single release is out any time (joint EP with TV Product), & though I'm not quite sure which way they're

going musically, if it lives up to their early promise it should be good.

Just a word about **TV Product**, whose first recording (joint ep with the Prams their own label) is due out now. The group change personnel so frequently they're fast becoming more of a musicians collective than an established group. Anyway, my involvement with the group (ex-bass player) prevents me saying more about the merits of their recording debut except that it's interesting if nothing else!

The bands mentioned here don't even make up half the number going (they're just a few I like more than most), and there are more coming up every month. This, along with the fact that it's still wonderfully easy to get exposure in Sheffield and that there are an increasing number of small labels with recording facilities should see Sheffield continuing to be one of the focal points of the new music scene in the future.

Tony Perrin

# ODDS & SODS

## SUBSCRIBE

OR, 'THE MONEY PAGE.' HERE ARE 4 WAYS OF MAKING US RICH...

## BACK ISSUES

Anyone wanting to subscribe to Jamming will be pleased to know we have an inflation-proof system now :- take it one issue at a time. Anyone who wants no. 10, simply send a 40p P.O./Cheque, payable to A. Fletcher. Simple huh?

## TAPES

Tapes: We don't really want to get heavily involved in tapes, but the following are available from us for £2.00 each (inc. tape). You say rip-off, if you can get them yourselves that's alright:-

CLASH - Sort It Out, Jan 3 1979  
PUBLIC IMAGE LTD - Extra Issue, Dec 26 1978  
SEX PISTOLS - No Future UK? Studio cuts

Also we have a couple of spare Shrink 'VALID OR VOID' singles, that were used in part-payment for a no. 7 advert that collapsed. Available for only 60p, inc. p&p.

## CLASSIFIED ADS

Only 3p a word, 4p if in capitals. You know the address.

WANTED: Pic covers: Jam's 'All Around The World' 'In The City' 'Modern World, and Jam live tapes. Chez, 44 Caledon Road, Sherwood, Nottingham, NG5 2NG

We have a supply of all back issues... Nos 1-4 aren't much cop - no photos etc, and we aren't over-worried whether or not you buy them. If you do, they are 15p each, inc. p&p, or 55p for all four.

Nos 5-8 are all pretty good though, so here's a run-down of all that's in them...  
No. 5 - Jam, Adam-&The-Ants, John Peel interviews. Reading, Carnival 2, Ultravox, Be-Bop Deluxe

No. 6 - Pete Townshend, Tom Robinson, Alternative TV, Rezillos, Scritti Politti, Sore Throat interviews. Undertones, Clash, Wire, An's, PIL etc.

No. 7 - Red Noise, pragueVEC, Lurkers, Sid Vicious interviews. Fanzine round-up, poll results. Rezillos, Tommy, Cure, Raincoats, Skids etc

No. 8 - New Group Special with Chords, Spizz Energi, Speedball, Homosexuals, Teenbeats, Verge Of Insanity, Red Lights. Mod, DIY Records and Getting Gigs, Fanzines - the first with the colour. 36 pages

All theses are 35p inc. p&p, or £1.25 all 4.  
All 8 - £1.75. Payable to A. Fletcher.



# "WE ARE The Fall

## NO SUBTITLES FOR US"

SAYS MARK E. SMITH (BELOW)

### THE FALL:-

Mark E. Smith - vocals  
Marc Riley - electric guitars, vocals  
Mike Leigh - Drums  
Craig Scanlan - electric guitar  
Steve Hanley - Bass guitar, vocals

It seems from your chart votes that most of you already know about The Fall, but to recap, they have been going since the start of the new wave, based in Manchester, and have undergone many and frequent line-up changes, Smith being the only survivor. They have released 3 singles and 2 albums on Step Forward Records, these being:-  
Bingo Master's Break-Out/Psycho Mafia/Repetition (SF7)

It's The New Thing /Various Times (SF9)  
Rowche Rumble/In My Area (SF11)  
Live At The Witch Trials LP (SFLP2)  
Dragnet LP (SFLP4) (reviewed elsewhere)

The Fall are well-known for unordinary ideas, and being 'white crap', but there are two points I would like to say:-  
1/ The Fall are rock'n'roll. Those who think they aren't misunderstand.  
2/ The Fall do have a sense of humour, and are not the serious pseuds people imagine.

OK. The interview was done with Mark E. Smith and Marc Riley at the Faulty Products office. To avoid confusion with names, we will, this once, call them by their surnames.  
And now, take it away...

DO YOU HAVE ANY IDEALS, AND IF SO WHAT?

Smith: Do you mean for the band, or personally?

WELL, FOR THE BAND, WHAT ARE YOUR AIMS? MOST GROUPS WANT TO GO TOP OF THE CHARTS, GO ON TOTP, WHEREAS IT SEEMS THE FALL DON'T.

Smith: Yeah, we do shut it off a lot. But that's alot my fault, 'cos I like privacy. There's alot of times when we could have done things like that.

Riley: We want to expand on what we've got already.

Smith: It's just to keep The Fall going - that's my fuckin' thing in life, to keep it going as long as I can. It's like an institution really, 'cos no matter what we sound like, we're unique. There's got to be a demand though, 'cos a lot of the new wave bands are predictable, they do things like you said, you know. They do things even the old bands thought twice about doing - they do them like no questions asked.



I EXPECT YOU'VE BEEN ASKED THIS ONE MANY TIMES, BUT WHY IS THERE SUCH A PLAIN IMAGE?

Riley: Well it's not pretence is it?  
Smith: We're 'Simpletons' (bursts out laughing). I don't get into it, you know - I think it's cheap. I'm just not into clothes - I don't get off on wearing clothes. Some people do, so that's alright. People get really personal about it - they say "Come on, you don't really dress like that", but it's just how I want.

DID YOU ORIGINALLY CONSIDER THE FALL AS ANYTHING TO DO WITH THE PUNK SCENE?

Smith: Er, yeah, no, (???) - I'd written songs for about a year before the new wave thing, but I didn't take myself seriously, you know. I think that's what the Pistols did for everybody - you saw bands and you could do better, you could do it. Before the new wave I used to like singing to myself, I used to write songs, I used to be into certain stuff that people were doing, but the barrier was broken down by The Pistols. Before the Pistols, I thought 'If I get up on stage and strt singing' - I can't sing right - 'people will just bottle me, or ignore me'. It was a waste of time, you know.

DO YOU CONSIDER THE OLD FALL MATERIAL AS STILL RELEVANT, OR AS SOMETHING THAT'S BEEN SAID - A STATEMENT?

Smith: I think most of our stuff's pretty timeless - maybe the style's slightly irrelevant nowadays.

Riley: After an album's been out for a year, if it doesn't age, it means you can still relate to it, which is alright. It's not like stuff like the Chelsea



Nightclub, which noone can relate to, not even The Members.

Smith: That is a common policy of the band - we wanna make music that will stay on for 10 years. I'm damned sure there'll be a lot more people listening to our stuff in 10 years than a lot of famous bands.

Smith: What songs are you talking about?

WELL, IT'S JUST THAT SOME GROUPS DON'T LIKE PLAYING THEIR EARLY MUSIC-THEY FEEL THEY'VE POSSIBLY CHANGED SINCE THEN, OR THAT IT'S A STATEMENT THAT'S BEEN SAID...

Smith: Well, we've dropped Repetition, and Bingo Master; partly because we feel the message is irrelevant, but also because the band's bored with it.

Riley: If we pooled in all the songs we have we'd have about 60. We've got too many songs now, and there's only about 3 old songs in the set.

Smith: And it's wrong to suppress that creativity. It's like bands that have hit singles, you know, - by the time the single hits the charts, they've been playing it for a year, and they're going to have to play it for another year.

Riley: That's why we like getting things down while they're frssh. Like we have with the new album - all the stuff on it, except for 2, was written after Martin left, so all the album is fresh.

Smith: If there's a fault with Witch Trials, it's that we were over-familiar with the songs.

Riley: I was, and I'd only been in the band 6 months at the time.

WHY HAVE THERE BEEN SO MANY LINE-UP CHANGES? IS IT SOMETHING YOU'VE WANTED?

Smith: It's not something you want at the time, but it's worked out good when you look back at it.

Riley: It's all very personal - if you don't like it you leave, and that's that. It's strange with something like Martin to break it off, and just say "I'm leaving", and see what happens when he's been there for like 2 years.

DO YOU STILL CONSIDER IT THE FALL?

Smith: Yeah. Defeinitely. A band is what it's got to say, and I've always spoken for the band through the lyrics; so I think it would be different if the lyric-writer had left, but he hasn't, ie I haven't. I was thoroughly bored with the Witch Trials sound, I needed a fuckin' change, it was horrible - well it seems horrible to me now. It works really good - the energy a line-up change injects into a band is incredible.

A LOT OF PEOPLE GO ON STAGE THINKING OF THE AUDIENCE, AND WHAT THE AUDIENCE WANTS TO HEAR; DO YOU PLAY WHAT THE AUDIENCE WANTS, OR WHAT YOU WANT?

Smith: Well we don't pander to audiences, but then audiences can make a difference. I find our audiences totally unpredictable. I don't know what's going to happen with

them next time, and I think that's good. The YMCA was wierd - that wasn't what I expected at all (details of the YMCA gig are on Page 39)...

Riley: It's like when we played Warrington, yonks ago, with Karl, and it was just like hundreds of kids there, with a mass of po-going. Then we played there 6 months later with Mike, and it was suddenly different - a load of people just stood there watching.

Smith: London is always different as well. So is Manchester. The Fall haven't got a fixed audience. The YMCA gig was really wierd, because there was like, all the intellectuals there, and then a core of dancers at the front going wild, and all these guys with moustaches behind them, going "Ummm...yes...".

DO YOU THINK YOU 'WCN' AT THE LYCEUM?

Smith: Er... yeah. People made a big fuss about that thing, wheras we thought it was just another gig. We just thought we'd made a mistkae playing the Lyceum again, 'cos we knew it was going to be like that.

Riley: ...After the Gen X thing. We played with Gen X there and it was pretty horrible, but we decided to play there again...

Smith: 'Cos we thought it would be a lot better. We were playing with what we thought then were 'kindred spirits', ie Gang Of 4, Mekons, Stiff Little Fingers...but they turned out to be a oack of shit. It was good to play it though - The Fall thrive on that. Me & Marc were talking about it just the other day, it's really good - it brings the best out of us insituations like that.

Riley: It's like if something goes wrong before we go on, we're all wound up. Like at The Marquee, Yvonne (Pawlett) was

L-R - Mark Smith, Craig Scanlon, Marc Riley, Steve Hanley, Mike Leigh





supposed to turn up, and she didn't. So we said "Alright, fuck you". It's like spite, I suppose.  
Smith: Something like The Lyceum brings out The Fall's attitude. Like the YMCA was a bit too easy really.

WAS LATWT\* CAREFULLY PLANNED OUT IN ADVANCE, LIKE IT WAS A RUN-DOWN OF '78 FOR YOU?

Smith: Yeah it was rather 'In Retrospect'.  
Riley: It was getting rid of old songs.  
Smith: Well it wasn't so much that- we had about 4 other songs to go on it; we just had too many songs for it. That was the drag. The only bit of real spontaneity was the title track- it was made up there.

WAS IT DELIBERATE TO RECORD IT IN ONE DAY AND MIX IT IN ONE DAY?

Smith: It was and it wasn't. We had 5 days, but I got sick for the first 3. There was a lot of fuss made about that as well - I mean, why bands have to take more than 3-4 days to do an album is beyond me personally. Especially bands that do the, like, guitar, bass, drums line-up like we do. Why they have to go in for months is beyond me.  
Riley: Some people go in, and they do dubs on this, and dubs on that. Ours is a very straightforward sound.

Smith: The best sound The Fall get is live- it always has been.

Riley: ... Which is why Rumble got more of a live sound.

IS THE "I STILL BELIEVE IN THE R'N'R DREAM" LINE SARCASTIC OR SERIOUS?

Smith: It's half and half- it's ambiguous. But I do in a lot of ways. People say The Fall aren't rock'n'roll you know; my attitude is that we are rock'n'roll and no other fucker is.

Riley: It's just what they consider to be rock'n'roll, like screwing and...

Smith: Like if you get down to the basics of rock'n'roll, if you go back to the mid-'50's - those bands had the right attitude.

I WAS GOING TO ASK WHETHER YOU DID CONSIDER YOURSELF ROCK'N'ROLL...

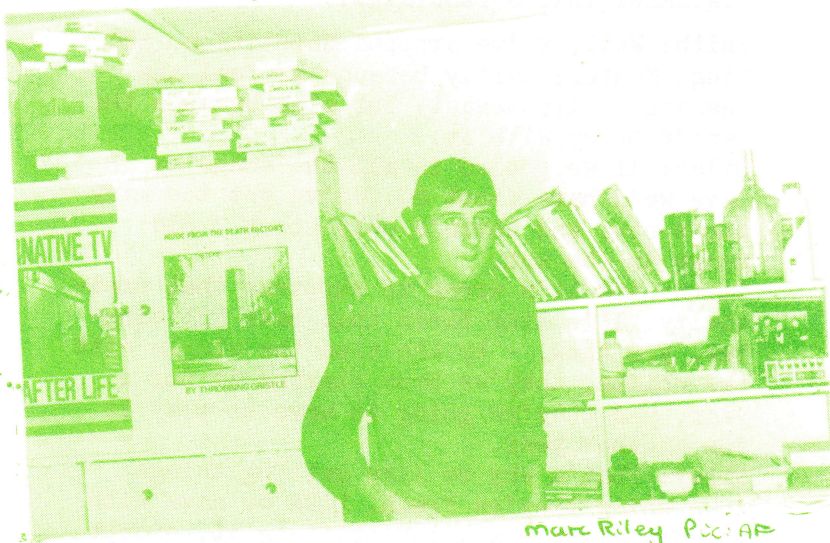
Smith: I do. I consider other bands not rock'n'roll. The term rock'n'roll is over-used and it stinks, which is why I said "R'n'R" - an abbreviation.

WHY DO YOU CONSIDER OTHER BANDS NOT ROCK'N'ROLL?

Smith: Because a lot of them don't keep to the spirit - they get into technique, they get into effects in the studio, and they get into playing their instruments. Or they get into bringing singles out, bringing albums out, doing tours - that's not rock'n'roll. Like people used to say "Oh, you've got a really good drummer" or "Oh, you've got a really good guitarist"- that's a fucking stupid thing to say.

Nobody knows - who cares? Audiences don't know who's a good musician, but they know what's good - they feel it and they know

it's good. It's like me - I can't sing but I know what I'm doing is good. And I know that rock'n'roll is not the plying of instruments - you don't play instruments in rock'n'roll, and bands that do are copping out in my estimation. Bands that, like, go in the studio, do a guitar solo, then go back and put loads of effects on it, so it's not actually a guitar solo you're listening to, but a control board. Do you get me? And I think that's not rock'n'roll.



HAVE YOU EVER THOUGHT OF PUTTING IN THE LYRICS?

Smith: No. I don't believe in it. I think that's another thing that's wrong with rock'n'roll at the moment - the consumer is getting everything on a plate. You notice these new wave bands, they took the bad angle of it, like the accessibility - it's so fuckin' accessible that there's no work required by the band or the listener. And, like, - why should people have lyric sheets - it's a waste of fuckin' time. The greatest thing I ever saw was the first Ramones album where they put the lyrics in. It was so fucking funny. That was a really good bit of piss-taking of the American rock market. Like "You're a loudmouth baby, you're a loudmouth"... No, I'm dead against it. We've got a lot of letters asking for lyrics, and if I've got them handy, I send them.

I don't like lyrics for people to read. I like lyrics to go with music. I'd be a fuckin' poet wouldn't I? I wouldn't write like I write if they were meant to be read. It's like some of the new stuff that the band's going to do soon - there's no lyrics actually in it. Most of them are like sounds, sort of sub-words.

HOW IMPORTANT IS SUCCESS TO YOU?

Smith: We don't go after it, because, as I said before I like privacy, and things have been offered us we've turned down. All I want success for is money to keep the band going. What we've attained now is great, because there's no pressure - it's a good tension between us and these buggers here



(faulty Products). And it's like a fight to survive - but we're surviving now. Whereas, about a year ago, we were just so fucking broke. But then again, if we started getting big, it takes off, and I don't want that either.

DO YOU THINK, THAT, IN REJECTING FAME, AS YOU ADMITTED YOU ARE, THERE'S A DANGER OF YOUR BECOMING A CULT BAND?

Smith: Yeah, I understand that, that's bad. What's been going wrong is the kids can't get the records. We did gigs in Lancaster & places like that, and kids came up to us & said "We can't get your records". So you say "Oh, well, we're an underground band", but that's not the fucking kids fault - they should be able to get the records. Step Forward is ideal, 'cos their distribution's getting it's shit together at last. And once we've done that, we've cracked it -

as long as people have the option to buy our records, it's good. I don't want to force it down people's throats.

WHAT HAVE YOU GOT TO DO WITH RAR?

Smith: We used to do gigs with them, until it looked as if they were using us - they'd have Max Bygraves if he could sell more RAR stuff. I thought in those days - if you're going to have a revolution it's going to take place in music as well, but that isn't RAR's attitude. They were asking us to do benefit gigs, and the money was going to go so big bands could do free gigs.

HAVE YOU THOUGHT THAT THIS ALBUM IS COMING OUT WITH ALL THE CHRISTMAS MARKET?

Smith: Oh fuck, yeah! I don't think it affects us that much though - we just want it out. If people want to buy the Clash album instead of ours, that's their loss

# The Fall: draGnet

- 1: Psykick Dancehall/A Figure Walks Behind You/Printhead/Diceman/Before The Moon Falls/Your Heart Out
- 2: Muzorewi's Daughter/Flat Of Angles/Choc-Stock/Spectre vs Rector/Put Away

Before starting the review, I must point out my copy is a test pressing that was refused for a couple of jumps and unbearable quality. The review is therefore not easy to write - I just assume the finished version will therefore be better than my review makes out.

With this record The Fall really come out and prove that they have a songwriting team, that, if it gave the right songs to the right groups, would have a series of hits on it's hands. There are 3 songs on the album that this specifically refers to: Psykick Dancehall, Your Heart Out, and Choc-Stock. These were all written with Craig Scanlan, new member from 'Staff 9'. The reason I mention this is it seems this might well be a new direction for The Fall (sort of), if Scanlan carries on by writing a lot of music for them. These 3 songs are pretty amazing, in that they have unforgettable tunes/riffs and yet are just so ordinarily played. As usual, I'm confused. But The Fall evidently consider this to be the right way, and I admire them for that. These 3 tracks take the album by storm.

A Figure Walks is full of tribal drums and a tale of being followed home late at night. The album is going extremely well at the moment, Printhead following, being a more rocky, riotous piece with a lot of shouting. As Smith says on the sleeve note "This song could be very BIG nowadays". Not as big as Your Heart Out, though.

Dice Man is a short piece about all Fall members, short and to the point. Before The Moon Falls has a lot of talking, and again is effective.

So that's side 1. At this point, the album looks like being an all-time Top 10 runner as long as the final version gets rid of the way it sounds like it's been recorded in a bathroom. If not, The Fall are definitely taking their straightforward attitude too far.

Unfortunately, side 2 is weaker. Not enough to stop this being a classic album, but still enough to lower it a bit. Firstly though, Muzorewi's Daughter features those tribal drums again, & a quite nice tune. Flat Of Angles has a C/W feel, and is a fairly good song (sorry this review's so insubstantial). Seems like a title track to the album. After Choc-Stock comes the longest and weirdest track, Spectre vs Rector. Something about it annoys me, possibly it drags on, or just the feel of it. Anyway, the LP ends rather weakly with Put Away.

I realise I seem to have got a bit down-cast there, so I must point out that this is a 5-star album, and worth every one of you buying. My copy obviously ruins it a bit, but certainly side 1 beats Witch Trials hands down, it's only side 2 that slackens. The only other thing to say is that The Fall, like Joy Division, suffer from being very uneasy listening.

The Fall are doing something constructive, and they are making enjoyable music. Here and there, they're failing, but overall, The Fall are one of the few (very few) groups that are actually necessary groups today.

All by Tony Fletcher

Appalling layout - on this page.



# TRIBALISM RULES OK

Teds are cool    Rock-a-billy    KIDS ARE COVERED    UNITED RIPOFFS    PUNKS OK    ROCKERS    MODS    RUDEBOYS    SKINS RULE    HIPPIES NOW



Punk, ted, skinhead, rude boy, rock-a-billy, mod... we've had it so much over the last few years we ought to be used to it by now. But all the time, these little tribes keep to themselves, don't bother mixing. Punk fights mod just 'cos one dresses differently from the other, but what's the point? There are men high up there who want to see all the kids fighting each other, because if they do then they have time to fight the system, challenge the power. But still it carries on...

Then the NME calls Jamming a <sup>mod</sup> fanzine, when we're actually trying to bridge the gap, so that mods can see the UK Subs safely, and punks can see Secret Affair, except what chance is there of that when the latter sing "We hate the punk elite" in Time For Action, and continually droan "Punk is dead"....

As it is, 'punk' is getting stronger, not dying - the effects of '77 and the deserved shake-up the music biz got are growing all the time. No longer is there that mysterious shroud over the making of records, and more and more punks are keeping to punk ideals, living against the state. The prime example is Crass, but then their music is so harsh it just encourages violence, and gets it.

Like the punk at a Nashville Spizz Energi gig, who had a brief flick through Jamming 8, and then threw it viciously back at me, saying "It's all fuckin' niggers and mods" (even though there were no 'niggers' in it). Also at that gig, police were called to prevent skins from kicking their way in, and on the way back, two 16-year-old punks got stabbed by teds at the Elephant & Castle tube station. On the same night, Quadrophonia opened in London, and saw the start of a new wave of tribalism - mods vs rockers (though most mods don't know whether they're fighting rock-a-billies, teds or Hells Angels).... Good news all this, ain't it?

Where's it going to end? We all know, the way things are going, it's just going to get worse, and some rich fat businessman is going to laugh even louder.

This article seems to have got lost somewhere down the line, and may come over as a pile of shit. It hasn't really got a purpose, just asking questions - if you've got an answer write to me and I'll print some replies next time. Better still, start your own zine - the fact there's over 100 going now is another far-reaching effect of the explosion.

Then to cap it all, Sounds let Carry Bushell print that pathetic piece on the Southend Bank Holiday 'riots'. Apart from the fact that it was completely ripped off Can't Explain fanzine's Easter account (which was basically anti-aggro), the article just glorified violence and encouraged aggression. I was going to write a letter to Sounds, but thought at least I could get all my views down here. The article was based around The Jam's "When You're Young" lyrics.... "I hope he's taking the piss, 'cos that song is"- Paul Weller. Unfortunately, it didn't seem that he was.

The latest thing is rude boys/girls - the thin line between skin and mod. As said elsewhere in this issue, ska has a better chance than anything else of being a unifying force, but for how long can 3 groups hold together mods, skins, rude boys, punks and even rockabillies? The answer is it doesn't have to be 3 groups, and the rest is in your hands.....

Tony Fletcher

MODS

Rockers



# HARD LINES

T-Shirts

# HARD LINES

T-Shirts



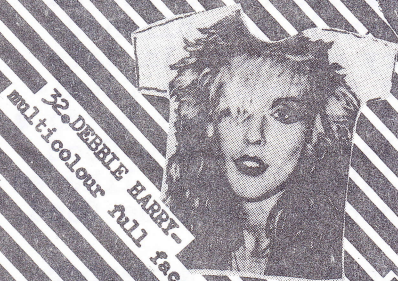
26. JAM TUBESTATION  
DOWN IN THE TUBE STATION AT MIDNIGHT

28. JAM ON STAGE



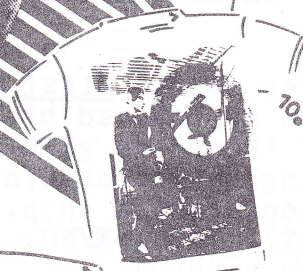
25. WHO - MAX R & B (3 colours)  
The Who  
MAXIMUM R & B

27. JAM ALL MOD CONS



32. DEBBIE HARRY -  
multicolour full face!

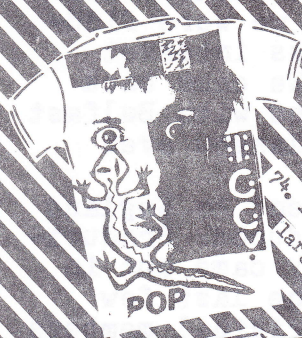
10. PAUL WELLER



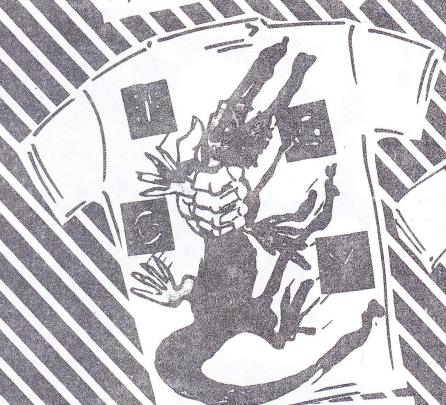
72. THUNDERBIRDS ARE GO



75. IGGY POPKERCHEIF  
£1-10 plus 10p Post & Packing

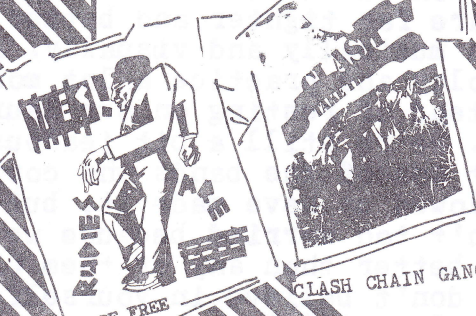


41. FUCK ART LET'S DANCE  
74. IGGY POP  
Large only

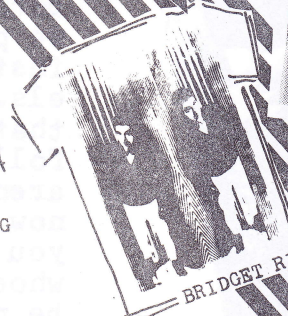


73. IGGY POP - FULL THROTTLE

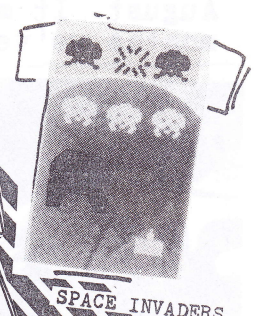
71. RUDIES ARE FREE



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The layout on these 2 pages is terrible, but were done at printers in rush. we only got the info the morning before going to print.

# RUDI

Rudi - Good Vibrations first signings, and 2 years later, still in the same place. Although I remember a lot of fuss being made about their first record 'Big Time', the first I really heard of them was when Peel played I-Spy, off their new EP, which really is one of the best singles ever released. It starts off with the James Bond riff before going into it's own riff that reminds me of every happy moment I've ever had - it's that good. The rest of the EP is good-time music with in credibly banal lyrics, but doesn't detract from the greatness of I-Spy itself. The EP was recorded as a 4-

piece, but the group are now 3 in the shape of:-

Brian YOUNG - guitar and vocals  
Graham MARSHALL - drums & backing vocals  
Ronnie MARSHALL - bass and vocals

I wrote to the group for some more info. I got so much that I think it would be better to quote Brian's letter directly:-

"RUDI - named after the Jook's record 'Oh, Oh Rudi'. Formed in late 75 when we were all still at school to 'play' our fave songs. Found a like-minded, influenced and sounding music with the explosion in the UK in mid '76. Gradually established

ourselves as the first of the Ulster bands, and got very popular. In late '77 were approached by local fanzine Alternative Ulster to record a flexi-disc of 'Cops' to give away with it. We found it would be as cheap to do a real single, so for financial aid approached Terri Hooley of the new Good Vibrations record shop. Thus was born Good Vibrations label (sounds like an epic eh?). BIGTIME/NO. 1 sold so well that Terri decided to continue Good Vibes as a label.

"We moved to London in August '78 and lived in Clapham 'till November when we had to come home after falling foul of the cops and SPG and Graham and Ron had both been in jail for a while. This was just as we were finding our feet in England, getting at last a few gigs and press interest after broken promises by McClaren and Rhodes (separately). We came back after Belfast became fashionable, but don't want to be linked with Belfast as such. Any categorisations like that ie Akron/Sheffield/Glasgow even skin/punk/mod etc does everybody harm.

"Meanwhile 'Overcome By Fumes' recorded even before we went to England surfaced on the Battle Of The Bands EP and was so badly produced. Production also ruined the I-SPY EP which we did last FEB, but only came out in August. It makes us sound too nice and not raw enough. In the last few months we've cut the band to a 3-piece based around the 3 original members

and it works better in every way now Ron has switched to bass, as we are far tighter and better both musically and visually. Also we play and practice a lot more instead of resting on our laurels. We're still a bit jealous that some of the bands who copied/followed us have made it, but we aren't too worried because we are now better than any of them (if you don't believe in yourself, who else will?) and we hope to be negotiating a big contract around Christmas."



Brian Young



Graham Marshall



As you can see, the group have had a lot of bad luck, including falling into the life-long trap of going to find the gold-paved streets of London. Anyway, let's just hope things go well now.

The group also sent a tape of a session they recorded for Belfast's Downtown Radio which had a hell of a lot more power than the EP, and it's obvious they've got other classics lined up in Claws And Clutches, and Radio On. Also promising are The Pressure's On and Who?You!. Live, I can't imagine this band being anything but a killer.

I only got all this info the morning before going to press, so all this is scrappy, but hopefully, the picture's been got across:-

If you don't go out now and buy I-Spy, then you're simply missing out on something you can't afford to miss out on.



Ronnie Marshall

POSS A GACHIN

AF

# FANZINES

(PUNKY, EX?)

Ah, fanzines - the great mouth of the music, truepress, etc - all with their own little Fanzine Writer's Co-Op - isn't it wonderful? Well it could so easily be, but since the last issue, there's been just one meeting of the co-op, which went well, but didn't get enough fixed, and after that - sweet fa. Keith has packed in Impulse, and the actual fanzine co-op seems to be getting nowhere fast. The idea of a catalogue was popular, but still hasn't gone ahead, because nothing is ORGANISED. I really can't imagine the Co-Op achieving anything worthwhile in the future at all. Sorry, but it's true.

Well, having made that downcast statement, all I can do is the usual thing of recommending some 'zines to you - with a brief description, not a slagging off or 'Big Brother' attitude as one person (see letters page) claims.....

**AFTER HOURS** - 9 Roden Street, London N7 (no. 2, 20p). The most independent fanzine yet: tends to go over the limit.

**CAN'T EXPLAIN** - Not quite all the paper's make it out to be, but a very good guide to mod-style '79. From Rough Trade, no. 1 20p

**CHAINSAW** - Box 787, 1 North End Road, LONDON W14. Getting better all the time - very rough, fanzinistic attitude.

**DAMAGED GOODS** - Cockstone Hill Farm, Goldsborough, Nr. Knaresborough, Yorks YO5 8NT. One of the best, tends to concentrate on local bands. No. 4 soon. 25p?

**GET UP AND GO** - c/o Rough Trade. No. 2 20p. What would you do if I said I liked it lads? A good mod-zine, but no. 2 was a step back.

**HEATWAVE** - The first ever Jamming copy! Features Speedball, Teenbeats, Chords, our quotes and our photos. What more do you want? 6 Bellevue Road, Barnes, London.

**IT TICKED AND EXPLODED** - Greystones, Linwood Road, Paisley, Scotland. Not a fanzine ha! ha! Concentrates on local bands. No. 8.

**POSER** - A good collection of photos. c/o Better Badges. No. 2 20p

**SAFE AS MILK** - 45 Greenvale Road, London SE9. Still one of the best, but no. 3 didn't improve where it could have. 20p.

And that's it. More communication is needed between fanzines - I know there's about 150 going. Half-hearted Fanzine Co-Op's is not the answer.



# THE SELECTER

It's been impossible to ignore the effect 2-Tone has had on this country in the last 6 months. 3 groups, 2 at the time of writing with albums under their belts, that have been loved by everyone - mod and skin, black and white, punk and rude boy, old and young, rockabilly and rasta alike. Not suprisingly, we were determined to join in on the bandwagon, and eventually ended up with a chaotic interview with THE SELECTER. The line-up is...

Neol Davies - rhythm guitar  
Charlie Anderson - bass  
Charles 'H' Bainbridge - drums  
Gappa Hendricks - vocals  
Pauline Black - vocals  
Crommie Anamor - guitar  
Desmond Brown - keyboards

The venue was the Electric Ballroom (London's perfect stand-up venue if it wasn't for midnight closing and over-18's only, as it's big enough and characteristic enough), and The Selecter were supported by The Beat (excellent, I wouldn't be surprised if they brought out a record on 2-Tone) and The Mo-Dettes (who, regardless of quality, shouldn't be on the mod circuit - they don't fit).

The Selecter were first seen on the disappointing b-side of that classic Gangsters single, and strangely enough, that was the foundations of the group. Considering the short time ago that really was, the group have built up a remarkable reputation and tightness. All with their own blend of ska/reggae. As so far we've only heard of 3 ska groups, all on 2-Tone (though we could possibly add The Beat and Bexy's Midnight Runner), I asked if they knew of any other ska groups about?

Neol Davies (songwriter): "Yeah, there's quite a few, but it would be a mistake for us to mention too many names - if they're in Manchester or something, you haven't got time to communicate with them in a definite theme, and say like "We wanna do this". And that would put their name on paper as connected with 2-Tone when they might not want that. These are the ones that the Specials and us want to help, 'cos we want to help build up the whole thing."

What's the deal with Chrysalis?  
"We can put out 6 singles a year from various artists, and The Specials can put out 6 singles a year."

So it's like The Specials who own it?

"No, 2-Tone is a thing set up. The Specials are a part of it, and we're a part of it."

How much have you got in common with reggae?

Gappa (vocalist): "The music that we're doing is the start of the whole thing: reggae. Rhythm is what we're really after. We just like people to enjoy themselves, and we enjoy ourselves - I can assure you of that."

Have you got any rasta beliefs?

Neol: "Well there's 7 of us in the band, and we've all got different beliefs. The common belief that bonds us together is the belief in rhythm. Charlie the bass player has got rasta beliefs, and I've got other leanings. Pauline's got her own political leanings. What we do is put common beliefs together and put them through the songs."

Not to forget our questioning of RAR...

Neol: "We wouldn't play RAR gigs as I don't think they achieve anything, they just perpetuate an administrative middle-management situation (!!) People get paid for answering phones at RAR - people get paid all over the country for answering phones; they do it under RAR and fuck a lot of the people up in the process, even though they may not mean to. The basic thing about a gig is it doesn't make any money - noone makes any money out of gigs, except maybe the promoter. But the object of RAR is to raise money through gigs, and that just doesn't happen. Any profit they make is sliced off to the people for answering the phones and running the administrative side, so no money goes into any sort of fight against racism. You can't make any money out of gigs, which is why RAR doesn't work, which is why people don't like RAR."



If you can't be bothered to decipher this layout, you can always play chess on it (Thanks Keith!)



Although The Selecter aren't yet up on the level of success with the Specials and Madness, they are working towards that fast. Live, they provide an hour's non-stop entertainment - as they say, they enjoy themselves and they want everyone else to enjoy themselves. This happens, don't worry. The scene is non-stop gyrating on stage, with Pauline having a remarkable coolness - she certainly knows how to handle people, though she does tend to scream now and again. Songs that you come away humming are They Make Me Mad, Carry Go Bring Cum (an old Charms' number), Danger Zone and hopefully you'd be whistling On My Radio and Too Much Pressure before even seeing them. The latter number is the most visually striking of the set as you look up and see a stream of fists, boots and bobbing heads, & think they've hit trouble. Then you realise it's Desmond Brown, Crommie Amor and Charlie Anderson having a mock fight, before zooming back to their instruments. Great stuff.

The Selecter now actually have a proper contract with Two-Tone & keep warning about 'something coming along soon'. As it is, this whole field of ska is great in that it joins everyone - I keep saying it, but it's such a valid point. Even though 2 hours of it could get monotonous, it'll have to be something drastic that stops me from going to the 2-Tone Tour when it hits London.

But would it all have been here without punk?

Neol: "I can't see any reason why not. If it hadn't, I'd still be doing this sort of thing."

I can't imagine 2-Tone having got that deal in '76.

Neol: "Definitely not. Record companies didn't want to know at that time, it's certainly opened their eyes; that's good. Ok, anything else you want; you've got enough opinions, do you want any facts?"

Well, what have you got to say to the people who wouldn't come tonight because they were scared of trouble? (they know who they are).

Neol: "The people who come to our gigs are a mixture - a lot of punks, a lot of mods, a lot of skins, a lot of rude boys, which is good. We never get any trouble at our gigs because everyone's too busy dancing....."

Anthony Fletcher



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# The Fall

NEW ALBUM NEW ALBUM NEW ALBUM NEW ALBUM  
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NEW ALBUM NEW ALBUM NEW ALBUM NEW ALBUM

## draGnet

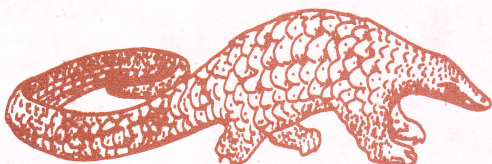
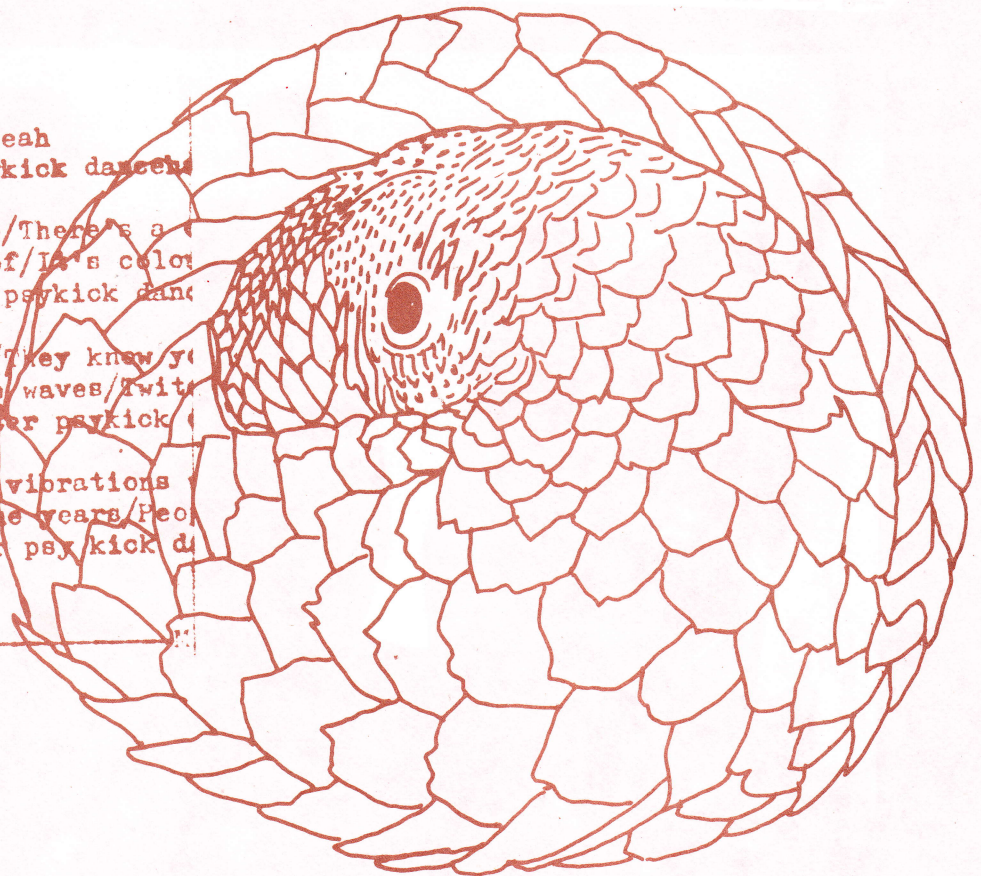
### PSYKICK DANCEHALL

Is there anybody there ? - Yeah  
Rocky rocky it's quester psykick dancehall  
Medium dischord.

My garden is made of stone/There's a  
I saw a monster on the roof/It's color  
Round the corner is quester psykick dancehall  
Medium dischord

Here they have no records/They know you  
Just bumble stumble to the waves/Twits  
Clock it clock it it's quester psykick dancehall  
medium dischord.

When I'm dead and gone/My vibrations  
In vibes not vinyl thru the years/People  
Rock it rock it it's quester psykick dancehall  
MEDIUM DISCHO D.



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Behold I am coming quickly  
and my reward is  
with me, to render to each  
man as he has done

I find the Alpha and the  
Omega, the first and  
the last, the beginning  
and the end

# THE PACK

The Pack have been in existence for about 1 year. The line-up is

Kirk Brandon - vocals  
Jim Walker - Drums  
Simon Werner - Guitar  
Jonathon Werner - Bass.

The band released a limited edition (2,500) single 'Brave New Soldiers/Heather' on the Stiff SS Label, in May '79. Jim Walker (ex-PiL) had joined in April '79 and is featured for the first time on the new single 'King Of Kings/Number 12' on Rough Trade

The Pack - one of the best bands since the Pistols. I haven't seen them live yet but judging by their 2 single releases they're the best band going. The following interview was done in the Rough Trade kitchen, and by the end They (Simon and Jim) were interviewing us. The result is merely quotes and comments gained at the interview....



Left to right:- Kirk      Jim      Simon      John

Article by Jeff; Interview and layout by Jeff and Ant



Jim: "Rough Trade are just a record company. No company's special, they're just trying to make money, and you're just a number in their book. (is that about RT or record companies?)  
Simon: "We've sold 3,000 copies of King Of Kings in a week, with another 2,000 being pressed. We're a new band, still getting established - if we'd have sold 10,000 they'd have been a lot more interested in us. There's a lot of good things here

Simon, Jim



Photos on this page by JC

"There's no hard feelings between me and John Rotten", - Jim

"We've never had a good review in the press, and we don't know why. It's like there's some kind of word or virus out about us. Sounds were once going to have an article on us, but the person left and it didn't get printed. The press won't even review our single - they've all been sent copies, but they won't touch it."

"We don't want to play RAR gigs. Basically RAR is turning very left-wing, almost communist. I'm not a racist, but I'm not interested in other people's politics. It's not just rock against racism, but rock against everything - it seems like they're using bands and people. We're just basically not interested in politics."

Simon: "Music paper writers seem to become bastards when they see their name in print. We get a great reception from the crowd but they don't take that into consideration. Some people read reviews of bands and believe it, and it seems wrong for papers to print the reviews they do."

Q: "Do you see any purpose in your existence?"

Simon: "To survive. We really want to be in a band, and there's nothing other than play guitar that I can do, but we can't be onstage all our lives. I don't want to become a superstar or personally famous, because I don't want to be corrupted."

"We don't really fit into anyone's image. All the media do is try and make this scene with, like, punk bands, mod bands - trying to make new waves of things in music. We don't fit into anyone's mould at all - that's an ideal band."

Q: Are all your songs about death and damnation?  
A: Well they all seem to be quite depressing, serious songs. We're gonna try and get out of that - cheer things up a bit.

Jim: "We're just people who have been forced to survive. Ever since I joined the band, in the last 6 months I've been surviving - like, no money and trying to get into the so-called 'London scene', which is a load of crap anyway."

Q: What do you think of your audience?

A: "They're really great. I like our audience a lot. We've never had any trouble at our gigs. Some of them are really fanatical - they come to every gig. We get a lot of punks coming along."

On anarchy...  
Jim: "If any country had anarchy, within 12 months you would have the worst fascist regime possible - get armies walking down the street killing people. Not people shaking hands and being pals - there'd be a load of rucks everywhere. It's a load of shit."





# LIVE

IN A BORING WEEDSET. ONLY 3 REVIEWS - a) BECAUSE I DIDN'T CONSIDER OTHERS RELEVANT; b) THE GROUPS ARE FEATURED ELSEWHERE. TAKE IT...

**SPEEDBALL/VANDELS/SECOND NATURE/SMEGGY AND THE CHEESY BITS:** Brighton Polytechnic

Smeggy And The Cheesy Bits have quite a reputation on the South Coast, and from this showing it's quite obvious why. The clothes they wear are just too ridiculous to describe - red stockings with white shirt and black bow tie anyone? The music is very fast punk with titles like (not sure if they're correct) 'You're So Thick', 'I'm A Prat', 'Jim Was A Mod', as well as covers of Mama Weer All Crazees Now and Somebody's Gonna Get Their Head Kicked In. All this played very professionally and without error, which doesn't quite fit into the image. On-stage antics include wanking on stage and Smeggy's wielding an axe for 15 minutes of the set, warning "If you don't dance....". I thought they were great, and only hope the rumour that they've split isn't true.

Second Nature were a jazz/good-time outfit, who didn't fit into the bill at all, and so I went off to the bar...

I don't know if The Vandels call themselves mods or not, or even if that is relevant. Certainly they could easily fit into the 'scene', but they didn't once mention the word, so have some business sense. The music was very clear, clean, well-played and good.- songs like 'You'd Better Believe It' and 'Everywhere I Walk I See Your Face' show a lot of potential. I also think they did 'Louie Louie', and even though they're a real bunch of posers I'd go and see them again.

Last on were Speedball, who started off with, surprise, surprise, Don't You Know Love. The group seemed in great form, having had no mishaps all day, but after Robin, on guitar, broke a string, he was slightly less enthusiastic. Otherwise, they were at their best:- the group now have an almost perfect mixture of catchy hut tunes (eg Don't You Know Love, Billy Gets, Round And Round) and songs that take longer to get into, thereafter revealing more and more each time. (eg Is Somebody There, Brothel Creepers, No Survivors). At the moment, nobody seems sure as to what's happening about the single - we can't complain, 'cos No-Pap put in an ad for it, and took 20 copies of No. 8, but they've fed the group so much bullshit, and after being told for five months that the single is 'out next week', they deserve something to happen. In the meantime, you can get Ging Gang Gooley on the Southend Rock compilation (under the name



The same horrible Speedball mugshots that graced Sounds recently. Pic by Ross Hutton

of Idiot), though that lacks a lot of the live feel. As I'm getting off the subject, let me say that they're off on a tour this month, and if you get the chance, you must see them.

To end on a sore note:- I'd heard so much about the Brighton scene that I was really disappointed with the evening. Literally only 10% of the crowd (at the most) were willing to dance, and an even smaller percentage belonged to any movement - the rest were just ordinary. And what's happened to all the groups from the Vault-age '78 album? Still, despite all that, Brighton is definitely a lot better off than other places, and tonight's gig proved that.

AF

**STIFF LITTLE FINGERS:** Digbeth Civic Hall, Birmingham

The venue SLF chose for their Birmingham visit is a grey, cavernous relic that always induces instant depression on this reviewer; on this occasion, my spirits were lowered further by the fact that there was nothing to enjoy before the headliners appeared but lukewarm pop. This was being supplied from the bar, where no alcohol was being served; and from the stage, where The Donkeys performed a set devoid of the qualities that SLF possess in abundance:- conviction, energy and excitement. For some reason, they seem to want to evoke that period of the sixties when a succession of uninspired bands attempted to copy the early Beatles' sound. They were studiously unoriginal, and totally uninteresting.



When Stiff Little Fingers appeared, something pretty exceptional was needed to save the evening:- it was supplied. They've changed:- having moved from Northern Ireland, their lyrical themes have broadened, and musically they've become more melodic, moving closer to The Jam or Buzzcocks. But neither change has affected the power of this band:- Jake Burns' desperate vocals and the abrasive edge of the guitar sound. What they do isn't hip anymore; nowadays it's fashionable to provide harmless electronic, remote-control music, like Numan or Moroder. It's even more hip to wear suits and ties and sing anthems to vanity, like Secret Affair. Meanwhile, I found myself moved and exhilarated by the anger and raw emotion that Stiff Little Fingers produce seemingly without effort; they make you want to scream about the amount of pain & misery caused by people simply being afraid of each other. 'Wasted Life' is, in my opinion, one of the finest anti-war songs ever written; 'Straw Dogs' a superb protest song in finest SLF/Clash tradition; 'Barbed Wire Love' an example of how to laugh when that's the only way to stay sane. On the strength of the new material played at Digbeth, the second SLF album looks like being a masterpiece. Those who accuse the band of being too crude miss the point; you can't deal with this level of feeling and play like Weather Report.

This has been an emotional review because Stiff Little Fingers stop you being afraid of your emotions, which is why I find them so inspiring, and so superb.

Dave Jennings



ALL OF STIFF LITTLE FINGERS

First off was The Music Club, comprised of 3 synthesizer players and a percussionist beating electric tom-toms. They seemed influenced by the Human League, not just in line-up, but in the sound that, like the HL bodes possibilities for a hit single. Eery, slow, electronic pop-music is my description, but I can't help feeling suspicious of the '80's when music is getting less and less live, though they'll probably claim that as they had no tapes, they were just as live as anyone else. Whatever, Dancing Girls would make a good single.

Next up were Ian Penman, yes Ian Penman's, first attempts at a group, backed by Simon and Bob of Stepping Talk. Penman hoped no-one would remember his review of Scritti Politti at Leeds the week before, who started with a song called "Can I have more bass on my monitor please?" and started with a song called "I want more treble on my guitar". Better luck next time Ian. The rest of the set was made up of some ok reggae-rhythm by Simon & Bob, with Penman leaping about, crashing down on his guitar, shouting down the mike, swopping to saxophone & generally making a noise. Apparently, he broke a guitar string on the first song, then trod on his saxophone, and then couldn't get his guitar back on!! Somebody told me he thought they were great because they had played without a lot of practise, without resorting to usual musical attitudes and without fear. That's all very well, but when the music's bad, what can you say??

Scritti Politti only played a short set because of Green's being ill, but still put on a brave show. A couple of songs didn't work out, but Knowledge And Interest and Windows, both off the new 12" EP (13 months between records is stretching it a bit far) were great. The group live range from the brilliant to the abysmal - tonight they were happily nearer the first. They played one encore, and in a normal situation would have done another, but time and illness kept it down.

Although it sounds ridiculous, The Fall were the nearest we'd got to 'normal' rock'n'roll all evening (rock & roll as in 'beat' rather than normal chord structures - oh fuck! The Fall confuse everyone). They started off with Crap Rap 2 & Psychic Dancehall, and then with Rebellious Jukebox a strange crowd reaction occurred - '77 pogoing. In a way it was too easy, seeing how The Fall have no aims to be hip, but it was good to see them treated like this anyway. As Rowche Rumble, John Quays, In My Area & a host of new songs were given the treatment. Mark E. Smith gradually turned 'till he was side on to the crowd. They finished the whole thing with Psycho Mafia, and apart

from saying it was one of the most enjoyable gigs I'd been to for ages, that's it 'cos you've got that all in interview elsewhere.





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